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THE

Harmonicon,

A JOURNAL OF

Music.

VOL. IV.

PART I.—Containing

Essays, Criticisms, Biography, and Miscellanies.

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ERRATA.

Page 14. 2d column, 3d and 13th lines, *for* time, *read* tune.
— 22, in the original words of the Creation, (Act I.) [illegible], *after* as shall, *insert* by the winds.
— 24, in the new words, [illegible], *for* [illegible], *read* [illegible].
— 24, in the originals, (Air II.), 1st sentence, *for* This, *read* His.
— 24, in the new, (Air III.), 2d sentence, *for* hours *read* flowers.
— 26, column 1, line 24, *for* [illegible] *read* through.
— 27, — 1, — 26, from the bottom, *for* [illegible] *read* as.
— 107, — 1, — 43, *for* [illegible] *read* [illegible].
— 111, — 1, — 10, *for* civity *read* civility.
— 112, — 2, — 15, *for* March *read* April.
— 113, — 1, — 20, *for* 1786 *read* 1726.
— 116, — 2, — 30, *for* places, *read* place.
— 130, — 1, — 18, *for* is confined to bowed instruments, *read* does not exist in bowed instruments.
— 136, — 1, — 12, *for* [illegible], *read* [illegible].
— 141, — 1, — 14, *for* described, *read* [illegible].
— 178, — 2, — 32, *for* La Pietra di paragone, *read* [illegible].
— 182, note, — 14, *for* harmonica, *read* harmonics.
— 222, column 2, — 30, *for* [illegible] *of Addenda read Addenda to the* [illegible].
— 248, — 1, — 2, from bottom, *for* diapers, *read* diapasons.

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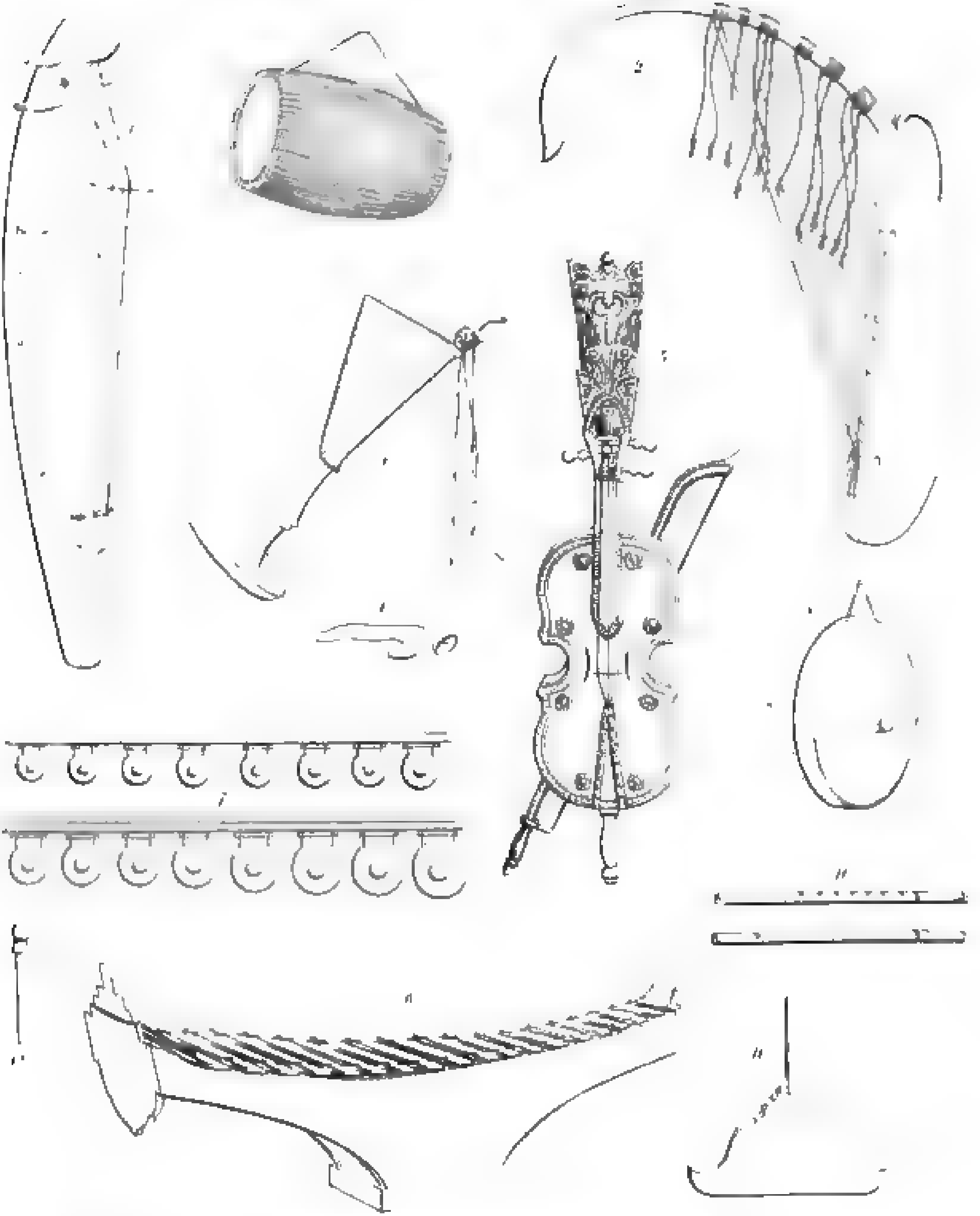

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THE

HARMONICON.

No. XXXVII., January, 1826.

MEMOIR OF ETIENNE HENRI MEHUL.

Etienne Henri Mehul was born at Givet, in Belgium, the 24th June, 1763. He was indebted for his musical predilections to the organ of the cathedral, as also to the organist, whose good graces he was so fortunate as to obtain. He afterwards enjoyed the instructions of a more skilful master, the learned German, Hauser, under whose auspices Mehul devoted himself during three years to the practice of the organ and the study of counterpoint. So rapid was the progress he made, that at this period he was able to replace his master at the organ, and he would have become his successor, had not the desire of glory led him to seek a more worthy field for the exercise of his talents. He went to Paris at the age of sixteen, where he received instructions from the celebrated Edelmann,* by whom he was initiated into all the higher mysteries of composition. The young Mehul first became known to the public by a set of sonatas, which manifested a very decided genius for instrumental music, and met with a most encouraging reception.

At this epoch, the literature of dramatic music was effecting a revolution in the French lyric theatre. The great war that then raged between the Gluckists and Piccinists contributed to give a reality to that French School of Music which before had existed only in name.

Mehul has himself related the following anecdote, which merits a place here. He arrived at Paris in 1779, at the moment that the *Iphigenia in Tauride* of Gluck was on the point of representation. A friend having taken him to the general rehearsal of this piece, and the young composer not being, after his long journey, overstocked with money, he conceived the idea of concealing himself in one of the boxes, in order to wait for the first representation, which was to take place the day following. Being discovered at the end of the rehearsal, in his hiding place, by one of the persons who had the care of the theatre, he was turned out in a very rough and unceremonious manner. Gluck, hearing a noise in the boxes, inquired the cause. Mehul, covered with confusion, confessed to him that not being able to procure a ticket for the next day's representation, he had ventured upon the expedient of hiding himself in the boxes in order not to be deprived of so high a gratification. Struck with this singular instance of devotion to the art, Gluck said to the young man, "Not only will I here present you with a ticket of admission for to-morrow, but I should like to know more about you. Here is my address; come to-morrow morning and see me." What more could a young enthusiast desire? He scarcely slept the whole night, but spent the time in composing a sort of address to the great master, in which, in terms of high admiration, he requested that he might be allowed to become his disciple. The wished-for moment at length arrived, and he was ushered into the apartments of the great idol of his admiration. Seeing a person seated in a closet at the farther end of the room, as a mark of respect, he began, with all due ceremony, the speech which he had learned by heart. He had just reached his most brilliant period, when he was interrupted by a shrill voice, exclaiming, "What do you want? I am *Madame Gluck*." This word had not been without its effect, for at that moment Gluck entered from the adjoining room, and holding out his hand to Mehul, said, "I have heard it all, and from this moment consider yourself as my scholar, or rather as my friend."

Guided by the precepts, and animated by the example, of so great a master of the passions, Mehul devoted himself with ardour to dramatic composition. He has acquainted us [illegible] ; but it was by the study of his numerous [illegible], that he became aware that the opera which he had undertaken to set to music as his first essay, in the most difficult department of the art, would never be finished. Having made the acquaintance of M. de Vismes, superintendent of police, he repaired to his residence, and on being received, thus addressed him: "I am come to ask a favour at your hands." "Name it." "That you would shut me up for some weeks in the Bastile." "In the Bastile! for what purpose?" "To finish an opera which I have engaged to set to music. Have you it in your power to oblige me?" "I really have not." "Well, then, I must be my own gaoler, and positively imprison myself in my chamber till my work is finished."

---

* This composer was born in Strasburg, in 1740. He composed numerous works, as well for the piano as for the voice. Among the former, a grand [illegible]; several dramas, [illegible] [illegible] celebrated Madame Mara.

In 17[illegible], Edelmann, taking part against the [illegible] person of [illegible] of that period. He [illegible] himself [illegible] and perished upon the same scaffold to which he had devoted so many victims, and among others, his benefactor, the baron Dietrich.

Mehul was offered the appointment of *maitre de chapelle* to Napoleon, on the death of the great Paesiello. The Emperor, who had already settled upon him a pension of two thousand francs, sent Duroc, grand marechal of the palace, to inform him, that it was his intention to place him at the head of his music. Ever alive to the interests of his friend Cherubini, Mehul requested that he might be permitted to share this office with his brother composer. Napoleon, instead of entering this generous wish in the way that right feeling would have dictated, was indignant at what he haughtily conceived to be a liberty taken with him, and, in his usual hasty manner, "What I want is a *maitre de chapelle* who will make music and not noise," and instantly nominated M. Sueur, the well-known author of *Les Bardes*.*

We are now arrived at Mehul's third epoch, when by the production of his *Joseph*, in 1810, he shewed that he had returned to the true principles of the dramatic school of music, and stamped for ever his fame as a composer.

The story of Joseph presented an ample field for the display of his powers in the serious, the tender and the pathetic. Anxious, as it would appear, to repair the errors he had committed, and regain by one splendid triumph all the advantages he had lost, the composer summoned all his energies to his aid, and effectively availed himself of the means which his subject afforded him. The success of his *Joseph* amply recompensed Mehul for all the mortifications he had experienced, in making so many fruitless attempts to regain the favour of the public.†

The opera of *La Journée aux Aventures*, produced in 1817 with very considerable success, was the piece in which he bade adieu to the theatre and the public, and the same year was also destined to witness the term of his earthly labours.

He was advised, but too late, to go to the south of France for the benefit of his health. This journey, however, did but aggravate his sufferings, and he, therefore, hastened to rejoin his pupils and his friends, that he might at least have the consolation of dying in their arms. This took place on the 18th of October, 1817, in his 53rd year. As Mehul had no children, he adopted his nephew M. Daussoigne as the heir of his talent as well as of his fortune: to him also he transmitted the invaluable legacy of the true tradition of the works of Gluck. It is M. Daussoigne who undertook the task of putting a finishing hand to the score of *Valentine de Milan*, which Mehul had left unfinished. This opera was produced in 1822, and obtained a very decided success, since which it has made its way into Germany, where it continues to be a favourite, as well as *Joseph* and *La Folie*. This may be regarded as no mean homage rendered to the composer's talents.

In the latter works of Mehul, a marked attention to the recitative is observable: indeed, he took the accents of nature as his type. He was a great admirer of Talma and Mlle. Mars, and was assiduous in his visits to the *Théâtre Français*, in order to catch the inflexions of their voices. This recitative may be considered as a modulated declamation, sustained by a harmony which serves as a noble commentary.

Among the manuscript works which this composer left unfinished, the opera of *Sesostris* has been named as the most important: it is said to contain many pieces of a grand and expressive character.

Added to his attainments as a musician, Mehul was also well read in both ancient and modern authors: he likewise possessed the talent of literary composition in a degree far above common writers, and infinitely beyond the generality of his musical brethren. His conversation was highly animated, intellectual and enlivened by anecdote. His manners were gentle and unassuming, and his morals irreproachable. We have already seen how nobly he knew to rise beyond the petty jealousies that disgrace his profession, and how pure and disinterested were the friendships which he cherished.

The following is a List of Mehul's compositions.

Euphrosine et Coradin	1790
Cora et Alonzo	—
Stratonice	1792
Horatius-Cocles	—
Phrosine et Mélidore	1794
Le Jeune Sage et le Vieux Fou	—
Le Pont de Lodi	1797
Le Jeune Henry	1797
Ariodant	—
Bion	1800
Adrien	—
Epicure	—
L'Irato	1801
Une Folie	1802
Johanna	—
Le Trésor Supposé	—
Uthal	—
Helena	1803
L'heureux malgré lui	—
Les deux Aveugles de Tolède	1806
Le Prince Troubadour	1813
Joseph	1810
La Journée aux Aventures	1817

In 1794, He composed the Music of the Choruses of Timoleon, a tragedy by J. Chenier.

In 1793, The Music of the ballet of Paris.

In 1800, The Music of the celebrated Dansomanie.

In 1810, That of the grand ballet of Persée et Andromède.

In 1808, Two Memoirs: the First entitled "*Rapport sur le grand prix de Composition Musicale*," read at the public sitting of the Classe des Beaux Arts de l'Institute: the second, "*Rapport sur les Travaux d'emulation des Compositeurs*," read 1808.

Mehul also set to music several poems of Chenier, Arnault, and Fontanes, composed on occasion of the Republican *Fêtes*, or for the ceremonies at which Napoleon presided. Two songs of a warlike character, "Le chant du depart," and "La Victoire en chantant," were long popular, and are admirable for the manner in which they express the mingled feelings of defiance and triumph.

Lastly, the Six Symphonies, of which mention has been made, and which proved how profoundly he had studied the works of Haydn, and caught his manner and spirit.

---

* Cherubini had before sharply replied to an observation made to him by Napoleon, at Vienna, which the autocrat upon never forgave.—Ed.

† The very popular and beautiful Romance in *Joseph*, was published in the Fourteenth Number of the *Harmonicon*.

ANECDOTES OF MOZART

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

STATE OF MUSIC IN VIENNA IN [illegible]

[illegible]

* * * * * * * * *

[illegible]

[illegible]

masterly and original productions of the modern school of the great musical writers of Germany, [illegible] Weber. We do not fear to assert, that no stage has done more ample justice to his productions than our own. But we have still to go on, and enumerate those masterly productions of Spontini, the Vestale and Ferdinand Cortez; [illegible] Medea and Armida; [illegible] and lastly [illegible] of Italy.

In the vocal chapel we heard, with more than common interest, the compositions of the well-known [illegible] [illegible]

[illegible]

The Academy of Music is in a flourishing state, and has already produced several pupils of promise. [illegible]

[illegible]

In Church music and concerts of a spiritual kind, we have here no less an opportunity than in our secular performances. [illegible]

The lovers of ancient music have also had their own

subdued [illegible] a true friend of the art, and an indefatigable collector of its treasures, [illegible] of Italy. The circle of amateurs who assembled on these occasions was necessarily small; but the chosen few were happy to [illegible] These compositions were [illegible] as nearly as possible according to their time and expressive character. Among a great number were the following: From Palestrina [illegible] From Leo [illegible] From Durante [illegible] From Pergolesi [illegible] From Carissimi [illegible] From Lotti [illegible] From Bach [illegible] Marcello, and his celebrated Cantata of [illegible] To [illegible] and to conclude, I have to add Handel's Te Deum for the peace of Utrecht.

* * * * * * * * *

ON THE CHARACTER AND QUALIFICATIONS OF A CERTAIN INSTRUCTOR OF YOUTH.

IN A LETTER TO THE RIGHT HON. THE PRESIDENT [illegible] OF THE ROYAL ACADEMY OF MUSIC.

"[illegible]"

My Lord,

I could not upon slight grounds venture to directly [illegible] upon the head of a communication bearing the signature of one but [illegible] But I am about to draw your attention to a subject intimately connected with religion, with morals, and with public decency; and [illegible]

[illegible]

[illegible]

I have the honour to be,
Your lordship's very humble Servant,
DETECTOR.*

BURMESE MUSICAL INSTRUMENTS.

THE present war with the Burmese, [illegible]

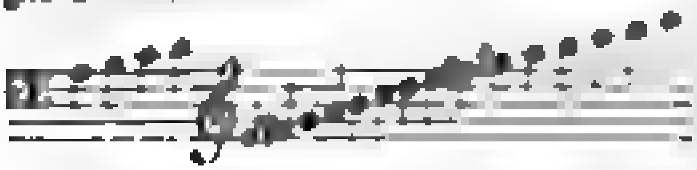
[illegible]

[illegible] [illegible] led us to expect. The bow is clumsy, and as elaborately embellished as the body of the instrument.

Fig. 4 is a kind of Trumpet-Oboe, or an Oboe with the bell end of a common Trumpet joined to its extremity. It is blown by means of a reed, but we in vain attempted to obtain a sound from it. The use of its appendages we could not make out.

Fig. 5 is the Tom Tom or Indian Drum, a small, rude instrument, in form and size like an ordinary keg, with skins stretched at the top and bottom, and tightened by thongs passing from the one end of the drum to the other. This is the same thing as the To-koo of the Chinese, who are neighbours of the Burmans, and from whom the latter seem to have borrowed other instruments.

Fig. 6 is an Harmonica, about three feet and a half in length, the bars of which are formed of split cane, the longest fourteen inches, and the shortest seven and a half. It is tuned nearly according to our natural major scale;—and as this is rather a curious fact, we give the sounds in notes:—



That the first c should not be sharpened seems rather the result of accident, as such c and the upper e are raised a semitone. This is an instrument common in China, and the same that Rousseau, in his Dict. de Musique, erroneously calls the [illegible] organ.

Fig. 7 is a set of small Gongs, made exactly in the form of that at Fig. 8, and tuned nearly according to the Diatonic scale. The least of these is two inches and a half in diameter, and gives the g in alt of our organ. The largest is seven inches in diameter, and gives the middle c. They are tuned in the natural major key. These are suspended by strings from bars fixed in a box, and struck by a wooden hammer or drum stick (Fig. 8). This instrument very much resembles in principle and effect the Yang-kong of the Chinese.

Fig. 8 is a Gong, made of much thinner metal than ordinary, therefore not rendering so powerful and terrific a sound as usual. The centre of the drum part projects in the form of an inverted cup.

Fig. 9 are two small Cymbals in the shape of a cup, about an inch and a half in diameter. They are made of a bell metal, in which there seems to be some proportion of silver mixed, and yield a very piercing sound when struck together.

Fig. 10 are small Flutes or Fifes, made of large reeds.

Fig. 11 * is a triangular piece of compound metal, seven inches and a half in width, and four in depth, an analysis of which shows it to be composed of silver, copper and bell-metal. It is of sacred origin and use, and is perfectly unique in this country.

*Its history is, that at the capture of Tavoy the High Priest, an active and leading officer, became a prisoner with the Tavoys and several compatriots; the two last were immediately confined, but to the former Colonel Miles gave instant liberty. In token of his gratitude for this unexpected mark of clemency, he took from his person this talisman, and gave it to the Colonel, as the most valuable gift it was in his power to bestow. When struck, the bearers, be they whom they might, were compelled immediately to fall down on their faces, in token of submission. The sound it emits is powerful and beautiful; the lengthened vibration, clearness and brilliancy of its tone, devoid of all jarring discordance, are not to be matched by any instrument of the pulsatile kind known in Europe.

Review of Music.

Melodies of Various Nations, with Symphonies and Accompaniments, by H. R. Bishop. The words by T. H. Bayly, Esq. Vol. III. (Goulding, D'Almaine, and Co. Soho Square.)

The very praise-worthy taste for national airs in all forms, has had a longer reign in this country than could have been expected. It must be now thirty years at least since Ignace Pleyel first put new accompaniments to certain Scotch melodies, and from that time there has been a constant demand for publications of this kind, which have accordingly multiplied exceedingly, and appeared in almost every possible shape. The first volumes of Moore's Irish Melodies were eminently successful, and deservedly so; a few others of a similar nature have had a considerable sale; but the market for such works seems now to be nearly closed, whether from being over-stocked, or from a falling off in the value of the commodities, we cannot pretend to decide; but we lean to the latter, and the volume before us strengthens our belief, for it does not exhibit that richness and variety of foreign airs that we have before found. In fact, whatever is now produced of a superior kind is immediately discovered and given to the world, before the publisher of a large book has had time to collect a sufficiency of detached pieces to form his volume.

This work contains, as is now usual in such compilations, twelve airs, four of which are also harmonized;—two for four voices, one for three, and another as a duet. It has, likewise, an engraved plate vignette, which enhances its price without adding to its intrinsic value.

The first of these is called a Hindostanee air. That it came to such into Mr. Bishop's hands, we have no kind of doubt; but its European origin is to us very apparent. This is the simplest and prettiest melody in the book; but the composer has been too liberal in the symphony, and given a couple of bars, or a link, as proprietors would say, too much. The poetry throughout the whole of this is most unfortunate: the first four lines will suffice as an example:—

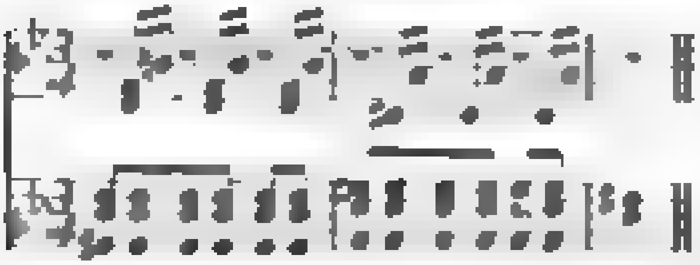
"Oh never [illegible] [illegible]—
For one word [illegible] [illegible] [illegible],
With a welcome kind [illegible] [illegible],
[illegible] [illegible] [illegible] [illegible] [illegible]"

nearly every line out of [illegible] and thirty [illegible] twisted them."

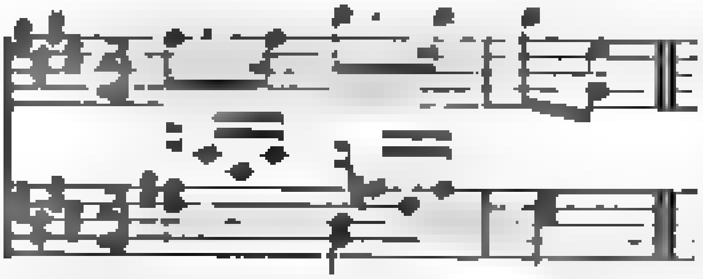
The second is Venetian, rather monotonous, but expressive. The third is ascribed to Genoese sailors, of course it must have been originally imported to the country of [illegible] from the port of London, for it smacks strongly of some of our metropolitan music.

The fourth is Bavarian, a good air, and very much in the style of the waltzes from the same portion of Germany. The next is called Indian, which leaves us half the globe to guess in as to the real place of its birth. The introduction to it is an elaborate specimen of chromatic harmony, that would better have suited a symphony than a song. It is, however, ingenious. This is also harmonized for four voices. The accent is here again extremely faulty. The sixth is said to be Italian, but it is in reality German, being Weigl's *Pria ch' io l' impegno* a little altered. The notes of this suit the words very ill, for if sung as written, with the rests breaking into the sense, the latter will be deprived of meaning. The same appears immediately afterwards in the shape of a duet for two sopranos, in which form we much prefer it. The seventh is Spanish, and characteristic.

The eighth comes from Germany, and is much in the Tyrolese style. It is likewise arranged for three voices, with good effect. The next is a Scotch melody in a flat, and not very remarkable. The tenth is a "Troubadour air." The antiquarians would rejoice at such a discovery as this, could they be persuaded of its authenticity. What a subject would it make for the Archæologia! But if the subjoined is to be considered as Provençal harmony, we have no reason to regret that it is so rare.



The eleventh is furnished from a French repertory, and is a very pleasing air, for a contralto voice, or a low soprano. The symphonies to this exhibit another of those negligences—for as such we must consider them—that do any thing but credit to the publication.



This is also harmonized for four voices.

The twelfth and last of these is a Welsh melody, a good martial tune, in character with some of the words, but inappropriate to the mournful stanzas, notwithstanding the ornamental change of time. The piano-forte accompaniment, four bars of rapid, tumbling semiquavers—descriptive of a cypress, is not very happy; but parts of this piece have considerable merit.

It will be obvious that we do not consider this volume as one of Mr. Bishop's most successful labours. It seems to have been a downright task to form it; a want of the "Muse's presence" is indicated in more than half the pages, and we should conjecture that the compiler sent it to the press without giving it those finishing touches which he would have bestowed on a more favourite work.

PAROCHIAL PSALMODY, *being a Collection of the most approved* PSALM TUNES, *arranged for a Church of England Psalm-Book, selected from the authorised versions, by the* Rev. R. Kennedy, A.M. *The whole newly* HARMONIZED FOR FOUR VOICES, *and dedicated, by permission, to* HIS MOST GRACIOUS MAJESTY GEORGE IV. *by* THOMAS GREATOREX, *Conductor of His Majesty's Concert of Ancient Music, and Organist of Westminster Abbey. (Printed for the Editor.)*

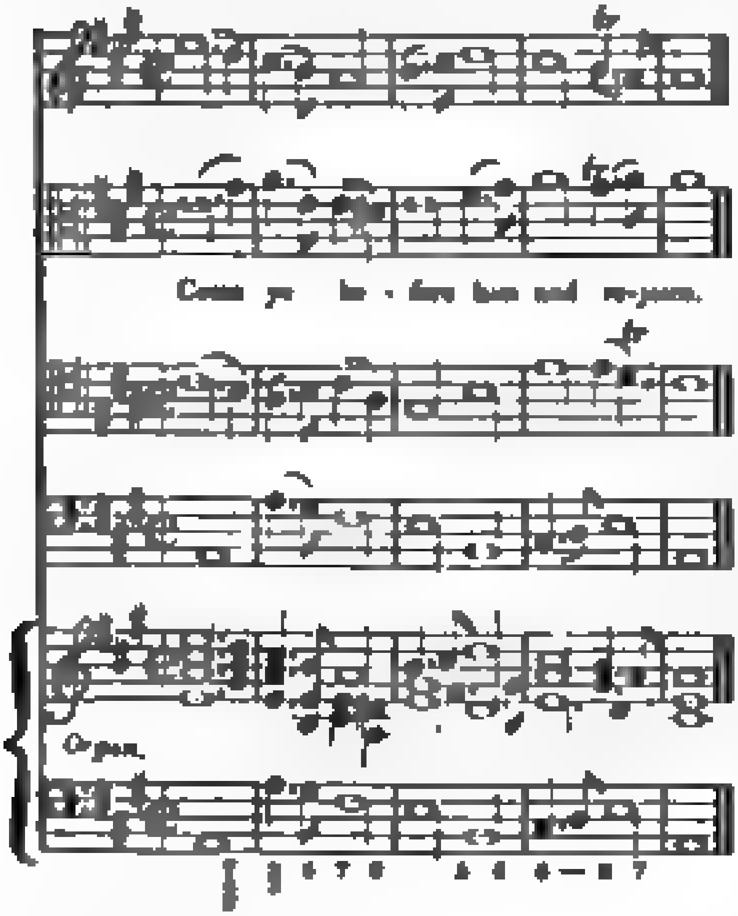
JUDGING by the numerous arrangements of the psalm-tunes which have been published during the last thirty or forty years, this species of sacred music should be in a high state of perfection in England at the present period; yet we fear that it has not made the practical progress which might have been expected. Perhaps the parochial choirs have been too ambitious, and have devoted their attention more to adapted foreign melodies, than to the ancient harmony of the reformed church. But, whatever may be the real cause, psalmody is not now in that state of refinement amongst us that it ought to be, for it is deserving of cultivation, and is the only species of music in which a congregation can really join. Not that we would encourage it to the exclusion of our cathedral compositions, or of the fine works of foreign masters; we only desire that it be fairly mixed with them, and that one tune be well performed in the morning and in the evening service.

With this feeling, we cannot but be rejoiced that a man so experienced and eminent as Mr. Greatorex has devoted his attention to the improvement of our national psalmody, and put it in a condition that may enable the choirs to perform it well; in which case it can hardly fail in producing that effect which so invariably attends good harmony, and will, most probably, excite a large portion of each congregation to join in the hymn of supplication or thanksgiving. To tempt them to unite their voices with those of the professional singers, "new music," Mr. G. tells us, in a sensible preface, "was not requisite or desirable;" he has "therefore chiefly endeavoured to select the best melodies of our old composers, but without excluding those of a more modern date that appear good and suitable to the solemnity of public worship." He has also chosen, for his purpose, "tunes of simple construction and flowing melody, such as the members of a congregation may easily learn, and retain in memory."

Mr. Greatorex, following the plan laid down by his co-adjutor, the Rev. R. Kennedy, has pointed out, in a table clearly drawn up, a course of psalms to be used throughout the year, and has appropriated to each Sunday and festival those which appear most applicable. The whole of these are newly harmonized; "and to give the alto, tenor and bass parts more interest than if they were written in plain counterpoint, it was necessary to render them" "rather more difficult than they have heretofore been." An organ part is added to each tune, with the chords written in full, in addition to which the bass is figured.

To those who are acquainted with the skilful manner in which Mr. Greatorex has harmonized many of our most favourite melodies, it will be almost needless to say, that he has here arranged our best psalm tunes with an ability equal to that which he has before manifested: the inner parts flow smoothly, and sing well, producing a most musical as well as devotional effect.

In order to enable our readers to judge of the execution of this work, we extract the last portion of the 100th psalm, which we select, because herein appears a deviation from the common text, whereby it is, according to our taste, extremely improved. For this wording of the passage, Mr. G. has always been considered responsible: we know not his authority for the alteration.



The Boston Handel-and-Haydn Society's Collection of Church Music, being a selection of the most approved PSALM *and* HYMN TUNES, *from the Works of* HAYDN, MOZART, BEETHOVEN, *&c. Harmonized for four voices, with a figured Base for the Organ or Piano-Forte.* (Richardson and Lord, *Washington Street, Boston,* 18[illegible].)

MUSICAL Societies are now formed in all the principal cities of the United States of America. Many proofs have been shewn in our work, of the progress which the science of sounds is making in the western world, amongst the descendants of our forefathers: and every month is adding some new fact in corroboration of the statements and opinions which we have given on this subject. But the present volume speaks more strongly to the point than any thing that has yet appeared: here is a work of three hundred and fifty pages, containing one of the most complete collections of psalmody that ever was published, printed with great correctness and extraordinary clearness, in type!—though, except that office in which the HARMONICON is printed, there is, we will venture to assert, no establishment in Great Britain where such a volume could be got out. This demonstrates the advancement of the Americans in music, for the setting-up a work of great extent in type, shews how large a demand is expected for it, as nothing short of a most extensive sale could enable a publisher to encounter the expense of printing music in this manner. A music-page in folio, engraved in pewter, is obtained at a cheap rate, for it costs, at the utmost, seven shillings: set up in type, it cannot be done for less than twenty-eight. But then a pewter plate will not give more, upon an average, than fifteen hundred copies, while type has hardly any limits.

The present collection comprises all the admirable old tunes to which we are accustomed. To these standard and sterling melodies are added numbers from the great composers—and a few from some very little ones—with versions of the psalms adapted to them. Besides these, are many anthems, some at full length, others abridged, from Handel, Kent, &c.; and amongst them we find Attwood's Coronation Anthem: but the air of "God save the King," which the author has so ingeniously interwoven in the symphony, is here omitted. This, from such determined republicans, must be forgiven.

Without pretending to have looked deeply into each of the tunes—amounting to between three and four hundred—contained in this volume, we can assert of the many which we have examined, that they are well arranged, that the harmonies are faultless, and that the devotional character of both music and words has been attended to most strictly. From the preface we learn, that for the general selection of the music, and revision of the harmonies, the society with whom the work originated is indebted to Mr. L. Mason, a native of New England, now residing in Georgia.

INTRODUCTORY EXERCISES *in the* ART OF SINGING, *including* Scales *and* Intervals *for the practice of Solfeggio, accompanied by a Collection of Ariette, and dedicated to Madame Catalani, by* BONIFAZIO ASIOLI, *of Correggio. The translation, with a few notes, by* TOMMASO ROVEDINO. (Goulding, D'Almaine, &c., *Soho Square.*)

THIS is a republication of the *Scale e Salti per il Solfeggio,* &c., printed some years ago at Milan; with a translation added to the original Italian text of Asioli. Of the general qualifications of this eminent musician as a teacher, we have spoken recently.* His present work on singing, with which in its original form we have long been acquainted, assisted us in forming the opinion we offered, for we consider it as one of the simplest and best introductions to *solfeggi* extant. It is, as its own plain unassuming title imports, merely a series of scales and of skips: but these are varied in every useful manner; and accompanied by a figured base, which, if properly understood, will assist the intonation, accustom the learner to the effects of combined sounds, and initiate him in the harmony of the diatonic and chromatic scales,—the most essential part of what is termed thorough-base. To the foregoing are added eleven *ariette,* or short airs, with Italian words; very elegant, limited in compass, easy, and with all necessary marks of expression for the management of the breath.

Mr. Rovedino's translation is not wholly free from errors. He now and then does not convey the writer's exact meaning; for instance, at page 29, concerning the "shake or trill." His annotations, in which he differs from his author, might have been spared, for they were

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[*] Volume II., page [illegible].

not sufficiently [illegible], and his arguments will find many opponents. If we rightly understand his meaning, we differ from him on the subject of the [illegible].

The term *messa di voce*, the [illegible] or, perhaps, [illegible] of the voice, [illegible] of late introduction, and not very generally known, we shall insert [illegible] explanation of it, and M. [illegible] [illegible].

"La *messa di voce* è una parte d'ornamento della musica di voce, [illegible] con molta forza, di [illegible], e [illegible] [illegible] al pianissimo."

"The *messa di voce* is a part of the ornament of vocal music, commencing from the piano and ending with the [illegible]; therefore it is necessary to gradually swell and increase the tone of the [illegible], diminishing by degrees to the pianissimo."

The *messa di voce* is the spring or swell of the voice [very [illegible]] [illegible] by Mr. R. [illegible] to [illegible] to [illegible] of the [illegible] the sound [illegible] and then decrease to the [illegible]. [illegible] to a point, [illegible] it [illegible] and here we have one of the [illegible] [illegible] used as means.

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1. *La Piume Brillante*, a Brilliant Rondo, composed by J. Moscheles. Op. [illegible]. (J. B. Cramer and Co. 201, *Regent Street*.)
2. Brilliant Rondo for the Piano-Forte, on a popular air of the German [illegible], *Die [illegible]*, composed by J. Moscheles. Op. 67. No. 1. (Goulding, D'Almaine, and Co. *Soho Square*.)
3. Do. No. 2.
4. Do. No. 3.

No. 1 is an [illegible] sprightly rondo, very brilliant in effect, but not [illegible] difficult to execute, for the *allegro* being [illegible] by a [illegible] [illegible] by the [illegible] [illegible] [illegible] and [illegible] to be [illegible]. [illegible] Mr. Moscheles [illegible] [illegible] [illegible] of this piece by the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]." This composition has two subjects, the first [illegible], [illegible] perhaps the [illegible] [illegible]; the second rather more [illegible] [illegible] [illegible] [illegible] [illegible] the [illegible] style, and well [illegible] to the [illegible] part.

No. 2 is [illegible] upon a [illegible] [illegible], which is arranged in an elegant manner, and in rather a [illegible] style. The whole lies well under the hand, and is [illegible] [illegible] the [illegible] [illegible].

No. 3 is one of the most original, [illegible], and delightful [illegible] that has passed under our [illegible] [illegible]. [illegible] must have composed it under the influence of a [illegible] of [illegible] [illegible] [illegible] and [illegible] [illegible] [illegible] [illegible] it [illegible] the [illegible] of all [illegible] performers.

The [illegible] No. [illegible] [illegible] [illegible] the [illegible] [illegible] [illegible] and full of novel passages and effects. This is a piece that will [illegible] [illegible] [illegible] by frequent hearing. There are parts of it which are too [illegible] to [illegible] it to become at once so popular as the last mentioned, but ultimately it will make its way to the desk of all good players who admire the products of a vigorous imagination regulated by a correct taste.

1. Rondo for the Piano-Forte, composed by F. Kalkbrenner. No. [illegible]. (Goulding and Co. *Soho Square*.)
2. Rondo [illegible] [illegible] from *Don Juan*, arranged for the Piano-Forte by J. P. Pixis. Op. [illegible]. (Cocks and Co. *Princes Street, Hanover Square*.)

Mr. Kalkbrenner's compositions are generally gay and brilliant, [illegible] very profound; nevertheless we have seen but few of his publications in which there is not some subject or passage [illegible] his intimate acquaintance with the [illegible] classical masters. This [illegible] [illegible] and doubtless he will [illegible] as we might [illegible], for at the present day it can be [illegible] only as a [illegible].

In this respect [illegible] [illegible] the [illegible] of [illegible] differ from those of [illegible] [illegible]. M. [illegible] [illegible] is full of [illegible] [illegible] [illegible] or [illegible], [illegible] in [illegible], and [illegible] in [illegible]. The [illegible] [illegible], or [illegible] [illegible] which are [illegible] [illegible] [illegible], and give it a [illegible] character that will [illegible] it to the very [illegible] [illegible] to which it is a good piece for the practice of those who wish to acquire execution without having to struggle with [illegible] [illegible].

Why M. Pixis should apply the [illegible] [illegible] to his [illegible], we cannot [illegible] [illegible] [illegible] than we [illegible] [illegible] the [illegible] [illegible] [illegible] pages, and requires a good performer to [illegible] [illegible] [illegible] like justice. [illegible] it is full of [illegible] [illegible] and [illegible] modulations, showing no small [illegible] of [illegible], and an equal [illegible] of [illegible]. This [illegible] and popular air is ushered in by two pages of introduction, in which a few bars of the subject that follows is [illegible] [illegible] upon, without [illegible] [illegible]. This is [illegible] [illegible], and the whole of the piece has our hearty commendation, for we [illegible] [illegible] that, to expert players, it will prove no [illegible] of [illegible].

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1. Polonaise Brillante, for Two Performers on one Piano-Forte, composed by J. Moscheles. (Welsh and Hawes, 246, *Regent Street*.)
2. *La Partenza*, arranged as a Duet, by A. [illegible]. (Cramer and Co. 201, *Regent Street*.)
3. [illegible] arranged as a Duet, by J. J. [illegible]. ([illegible] & Co. 11, *Holborn Bars*.)
4. [illegible] by Rossini, arranged as Duets, by the same. (The same.)

The subject of the polonoise by M. Moscheles consists chiefly of some rather awkward [illegible] passages, which will draw some players of the very [illegible], and these parts of the [illegible] of [illegible] frequently recur during the piece. Indeed, throughout the whole of the duet, very little regard is shown for the convenience of the performer, who must be accustomed to difficulties of a [illegible] kind, if [illegible] [illegible] to the upper part does not present something or other to [illegible] a [illegible]. This we particularly regret, as the general composition, as it displays a great deal of that originality and [illegible] for which the author is so much distinguished, and if [illegible] executed, will produce a very brilliant [illegible] effect; but the [illegible] must be a very good player.

M. [illegible]'s duet is simple, pleasing, and arranged in a very [illegible] manner.

[illegible] [illegible] makes a good duet, as does [illegible] [illegible]; but the arrangement of the latter [illegible] [illegible] rather [illegible] in effect. Though we grant that, to make it generally useful, it was necessary to [illegible] it in a key that offers greater facility than that in which it was originally composed.

1. A Third Polonaise *for Two Performers on the* Piano-Forte, *composed by* Ferd. Ries. *Op.* 150. (Cramer and Co., 201, *Regent Street.*)
2. "Rondeau," *from* Rossini's Gazza Ladra, *arranged for Duet, by* H. Holst. (Cocks and Co., 20, *Princes Street, Hanover Square.*)
3. "Non più Andrai," *from Figaro, arranged for Duet, by the same.* (*By the same.*)
4. Variations on a French Air, *arranged for Duet, by* A. Gross. ([illegible], 109, [illegible] *Street.*)

Mr. Ries has not been more [illegible] than Mr. [illegible] of those to whom his polonaises may fall, for his subject is quite as difficult to manage, and less to lie under the hand. It abounds in passages of bad taste, so repugnant to the accurate principles of composition and to good taste, and is altogether a laboured composition, showing no invention, and scarcely holding out a single attraction. A peculiar dryness in style runs through it, and it certainly will not be viewed as one of the happy efforts of that clever musician. The introduction, however, must be excepted from censure: it is masterly and effective.

Nos. 2 and 3, are calculated for those who have rather made no great advance in performance, or who consult their ease in their choice of music. Both are of the most simple construction, and the airs themselves want no recommendation.

No. 4 is "Ah! vous dirai-je," well arranged, but not in any very novel manner. This duet will suit two persons of whom one is rather more advanced than the other.

1. Overture *and* Select Pieces *from Il Crociato in Egitto, arranged as* Duets *for Two Performers on one* Piano-Forte, *by* Thos. Attwood. *Book* 4. (Clementi and Co., 26, *Cheapside.*)
2. *The Same. Book* 5.
3. Air *by* Devienne, *with Variations, arranged for Duet, by* J. C. [illegible]. (Paine and Hopkins, 69, *Cornhill.*)
4. "Let the bright Seraphim," *arranged as Duet, by* W. [illegible]. (Mitchell, [illegible], *New Bond Street.*)

The first and second of the above publications are a continuation of Mr. Attwood's arrangements from Meyerbeer's fine opera, which—as may be seen in our foreign correspondence and reports—is performing everywhere, and with the most unequivocal approbation. No. 1 contains the Cavatina, *[illegible]*, with the succeeding duet and chorus, completing the scene. No. 2 comprises the chorus "[illegible]" and dance, the duet, "*Ah non ti son più caro*," with the [illegible] movement, "*[illegible]*." All these are arranged with due consideration for the generality of performers, though without sacrificing any of the composer's effects. There yet remain some of the most splendid of the choruses, &c. in this opera, for the exercise of Mr. Attwood's skill in adaptation; and we trust that he will extend his work to another number at least, for the purpose of including them.

The air of Devienne is well known to flute-players, with whom it is popular certainly, though we do not think it quite so likely to please piano-forte players. It makes a prodigious bustle, without yielding any corresponding effect. This, however, arises from the nature of the composition, and is not to be imputed to the arranger, who has executed his part of the task respectably.

Handel's famous air, from the oratorio of Samson, makes a good instrumental duet, and is well adapted.

[illegible]

NEW-YORK OPERA.

The singing party, chiefly Spaniards, that left Europe at the beginning of October, on an operatic speculation, have commenced proceedings at New York. The first representation of an Italian musical drama in America, will hereafter be considered as an interesting epoch in the history of the art: we therefore reprint, *verbatim et literatim*, the advertisement of the performance, from the New York Evening Post of Tuesday, November 29th, 1825. The style of the notice, as it there appears, is a curious specimen of Signor Garcia's knowledge of the English language.

NEW YORK THEATRE.

Italian Opera.

☞ Signor Garcia respectfully announces to the American public that he has lately arrived in this country with an Italian troupe (amongst which are some of the first artists of Europe,) and has made arrangements with the managers of the NEW YORK THEATRE, to have the house on Tuesdays and Saturdays, on which nights the different Italian operas will be performed, in a style which he flatters himself will give general satisfaction.

THIS EVENING, Nov. 29,

will be performed (for the first time in America) the Italian opera in 2 acts, of

IL BARBIERE DI SIVIGLIA.

By Rossini. Characters.

Rosina,	Signorina Garcia.
Berta,	Signora Garcia.
Count Almaviva,	Signor Garcia.
Don Basilio,	Angrisani.
Don Bartolo,	Rosich.
Figaro,	Garcia jun.
Fiorello,	Crivelli.

For the succeeding eight days, the names of persons desirous to take boxes or benches for the season of three months, or for one month, will be received at the box-office of the theatre, and the [illegible] for the [illegible] and [illegible] number of nights will be [illegible]. The seats in the pit will also be numbered and may be taken for the same periods, and will be regulated in the same manner.

The price of the tickets will be two dollars; of pit, one dollar; and of gallery, twenty-five cents.

[illegible] of the [illegible] house will be comfortable. Performance to commence at eight o'clock.

The news journal of the following day, makes some short remarks on the performance of this opera, and is very lavish in its praise of Signor and Mademoiselle Garcia; but when we add, that it bestows the same kind of commendation on the other performers, the previous paragraph will appear something more like a [illegible] notice.

The following are the words in which these others are mentioned: [illegible] we shall therefore simply remark, that the merits of Garcia jun. in Figaro, Crivelli in Fiorello, and Rosich in Don Bartolo were also the most excellent.

Poor Rosich!—little does he dream, when he was fairly laughed out of the King's Theatre two years ago, that then he would ever be esteemed as excellent. Crivelli too is become excellent by a trip across the Atlantic, and the old [illegible] has also recovered the latest excellence of the [illegible]. [illegible] have they [illegible], the ordinary course of the [illegible] and enabled the [illegible] to [illegible] up [illegible]?

We are in hourly expectation of hearing from our New York friend: he will give us an impartial account of the performance, by some of the *first artists of Europe*. Bravo, Signor Garcia!

Foreign Musical Report.

[illegible]

[illegible]

powerful enough to produce the necessary effect in this vast sq [illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

The Drama.

King's Theatre.

[illegible]

Drury Lane Theatre.

[illegible]

Covent Garden Theatre.

[illegible]

THE

HARMONICON.

No. XXXVIII., February, 1826.

MEMOIR OF GIOVANNI-BATTISTA PERGOLESI*.

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

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* From Dr. Burney's History of Music.

performances than are practised in the music. And, indeed, it frequently happens, that a score in which the texture of the parts is very artificial, ingenious, and seeming to the eye, affords nothing but noise and confusion to the ear. As the Italians in the sixteenth century were the masters to all Europe in elaborate compositions, even to a pedantic excess, so they have been the first, in modern times, to abjure its absurdity.

The ease and simplicity of Vinci and Pergolesi's style were soon extended with servility by men of no genius, who always appear more contemptible in light than laboured strains; and these, pushing facility to an insipid excess, soon rendered their music perfectly flimsy and frivolous. Of this number were Lampugnani, Pescetti, Paganelli, [illegible], Palerini, [illegible], Pampani, and many others.

The church music of *Pergolesi* has been censured by his countryman, Padre Martini, as well as by some English musical critics, for too much levity of movement, and a dramatic cast, even in some of his slow airs; while, on the contrary, Tartini says, that "he never heard, and perhaps never shall hear, sacred music, accompanied with instruments, so learned and so devout as the Stabat Mater."*

If the sonatas ascribed to Pergolesi, for two violins and a base, are genuine, which is much to be doubted, it will not enhance their worth sufficiently to make them interesting to modern ears, accustomed to the bold and varied compositions of Beethoven, Haydn, Mozart, &c. They are composed in a style that was worn out when Pergolesi began to write, at which time another was forming by Tartini, Veracini, and Martini of Milan, which has been more polished, refined, and enriched with new melodies, harmonies, modulation, and effects.

No fair and accurate judgment can be formed of the merit of a composer of past times but by comparing his works with those of his predecessors and immediate contemporaries. The great progress that has been made in instrumental music since the decease of Pergolesi, will not diminish his reputation, which was not built on productions of that kind, but on vocal compositions, in which the clearness, simplicity, truth, and sweetness of expression, justly entitle him to supremacy over all his predecessors and contemporary rivals; and to a niche in the temple of Fame, among the great improvers of the art; if not the founder, the principal pillar of a style of composition both for the church and stage, which has been constantly cultivated by his successors, and which at the distance of half a century from the short period in which he flourished, still reigns throughout Europe.†

The following is a list of Pergolesi's Works‡

FOR THE CHURCH.

1. Mass, *Kyrie*.
2. A *Dixit Dominus*.
3. A *Domine ad adjuvandum*.
4. A *Confitebor*.
5. A *Laudate Pueri*.
6. A *Miserere*.
7. A *Stabat Mater*.
8. A *Salve Regina*.
9. Orfeo, a Cantata.

FOR THE THEATRE.

1. *La Serva Padrona*.
2. *Il Maestro di Musica*.
3. *Il Geloso schernito*.
4. *L'Olimpiade*.

FOR THE CHAMBER.

1. A set of Cantatas, printed at Rome in 1738. Amongst these is the celebrated *Orfeo ed Euridice*.
2. Twelve Sonatas for two Violins and a Base, or an Orchestra. (These are doubtful.)
3. *Trio*, two Violins and a Base.

ON THE NATIONAL SONG, "GOD SAVE THE KING."

To the EDITOR *of the* HARMONICON.

SIR,—*Englishmen*, justly proud of their free constitution, have been accustomed to entertain a profound reverence for their sovereign, in whom they contemplate the executor of those laws which are formed by themselves, through the agency of their representatives. Hence, no occasion of manifesting this loyal feeling is willingly allowed to escape; and as a song is a very good medium for the utterance of popular sentiment, the anthem of "God save the King" was adopted for the purpose: it is now adopted in all the British dominions, and may be considered as a very happy thought, being immediately intelligible to every one, singable in every county, and therefore readily and perfectly acquired by the people. Upon the excellence as a whole of the air, independent of its peculiar appropriateness to the occasion, there is, I believe, no difference of opinion. The same cannot exactly be said of the poetry, which, however laudable the sentiment it conveys, certainly possesses no internal evidence of Parnassian origin.

The modern denomination of "National Anthem" has probably arisen from the frequent and very unreserved employment of the name of the Deity throughout the song. This, it is true, may augment the fervour of the singers; but there are pious persons who rather revolt at the frequent repetition of the sacred name, whose hand [illegible] through that awe and reverence which their use of epithets ought to be felt whenever it is pronounced.

I beg leave to offer a few considerations on the public performance of this song at our theatres, concerts, &c., together with some suggestions principally addressed to those who sing it, in my own hope to produce from it a little more variety of effect than is usually obtained. The song consists of three stanzas; and I do [illegible] rarely fails to demand at a second time, by which the three stanzas are at once [illegible]. On a royal visit to the theatre it is invariably required, not only on his Majesty's entrance, but also at his departure, and, not unfrequently, between play and farce; thus, by the further aid of encores, swelling the air to twelve, fifteen, and not impossibly eighteen repetitions on one night. In behalf, therefore, of all who find themselves unfortunately a little short of that genuine *Bull* feeling necessary to carry them agreeably on to the eighteenth repetition, with unabated ardour and without any symptom of the "trop d'une bonne chose," I humbly advocate the infusion of a spice of that universally-admitted charm of human life—variety. The different modes by which this variety may be obtained, are—

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* We have adopted this very masterly and beautiful composition from the score, and printed it in the present Number, as the best explanation that we can possibly furnish on the subject of the above Stabat.—Ed. of Harmonicon.

† It should be remembered that Dr. Burney wrote this account more than forty years ago.

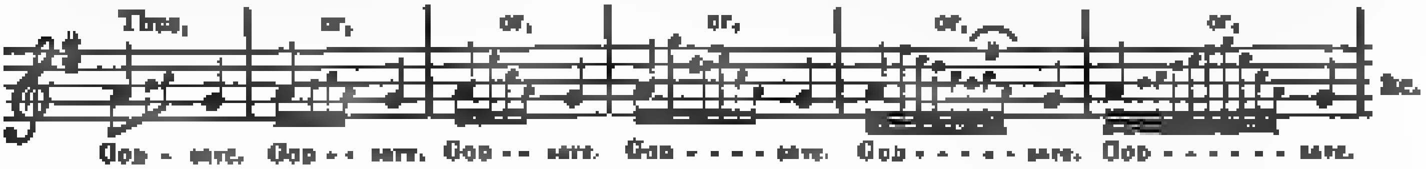
‡ This last drama not appearing in Dr. Burney's history, we are indebted for it chiefly to the *Dictionnaire de Musique*.

First, by adding to the air more or less of ornament.

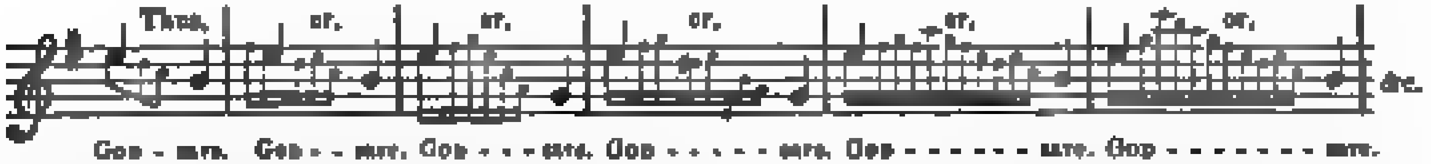
Secondly, by harmonizing it as a trio, quartett, &c.

Thirdly, by changing the bass and the harmonies.

First. The plain, marked character of this air renders it a most unfit vehicle for ornament. It is some satisfaction, therefore, to observe, that nothing in this way is generally attempted until the cadence bar, or penultima of each portion of the tune. But this bar is a fatal point, and one at which must be arraigned the judgment and good taste of our singers, I fear, without a single exception; for to the first note of it is affixed the name of GOD; and this is chosen for the display of whatever of ornament is introduced. The odd freaks and fancies, the "quips and quirks" that are here exhibited, I venture to assert, cannot fail to impress every considerate mind with the palpable indecorum, not to say profaneness, of the combination. The close of the first portion of the tune is pretty certain to be embellished with one of the following judicious elegances, or with something of a similar kind, according to the ability of the singer:—


Thus,
or,
or,
or,
or,
or,
&c.
GOD - save. GOD - - save. GOD - - save. GOD - - - - save. GOD - - - - - save. GOD - - - - - - save.

The corresponding point at the close of the second part takes place on a different note, and is attended with a further accumulation of embellishments. The following are a few of the modes that immediately occur to me:


Thus,
or,
or,
or,
or,
or,
&c.
GOD - save. GOD - - save. GOD - - - save. GOD - - - - - save. GOD - - - - - - save. GOD - - - - - - - save.

And thus is frittered away, in semiquavers and demisemiquavers, that sacred name, which can have no just dignity of utterance but in a single solemn sound. Although, therefore, my main purpose, at present, is to promote variety of effect in our National Anthem, it is obvious, from the above remarks, that I would fain prevail, if possible, on our public singers to renounce this mode of producing it.

Secondly. The effect is varied by harmonizing the air as a trio, quartett, &c. This is a variety already sometimes attempted in the absence of distinguished solo voices, to the extent of a trio; but as the parties concerned have seldom previously concerted their trio, each goes her, or his, own way; and thus, although no great dissonance is likely to arise if the orchestra keep steadily to the common harmony, and the singers have tolerably correct ears, it will be no effective trio. The trio, quartett, &c., must be purposely prepared by the hand of the musician of science and taste, and then the interspersion of these with the solo will afford an agreeable and extensive variety.

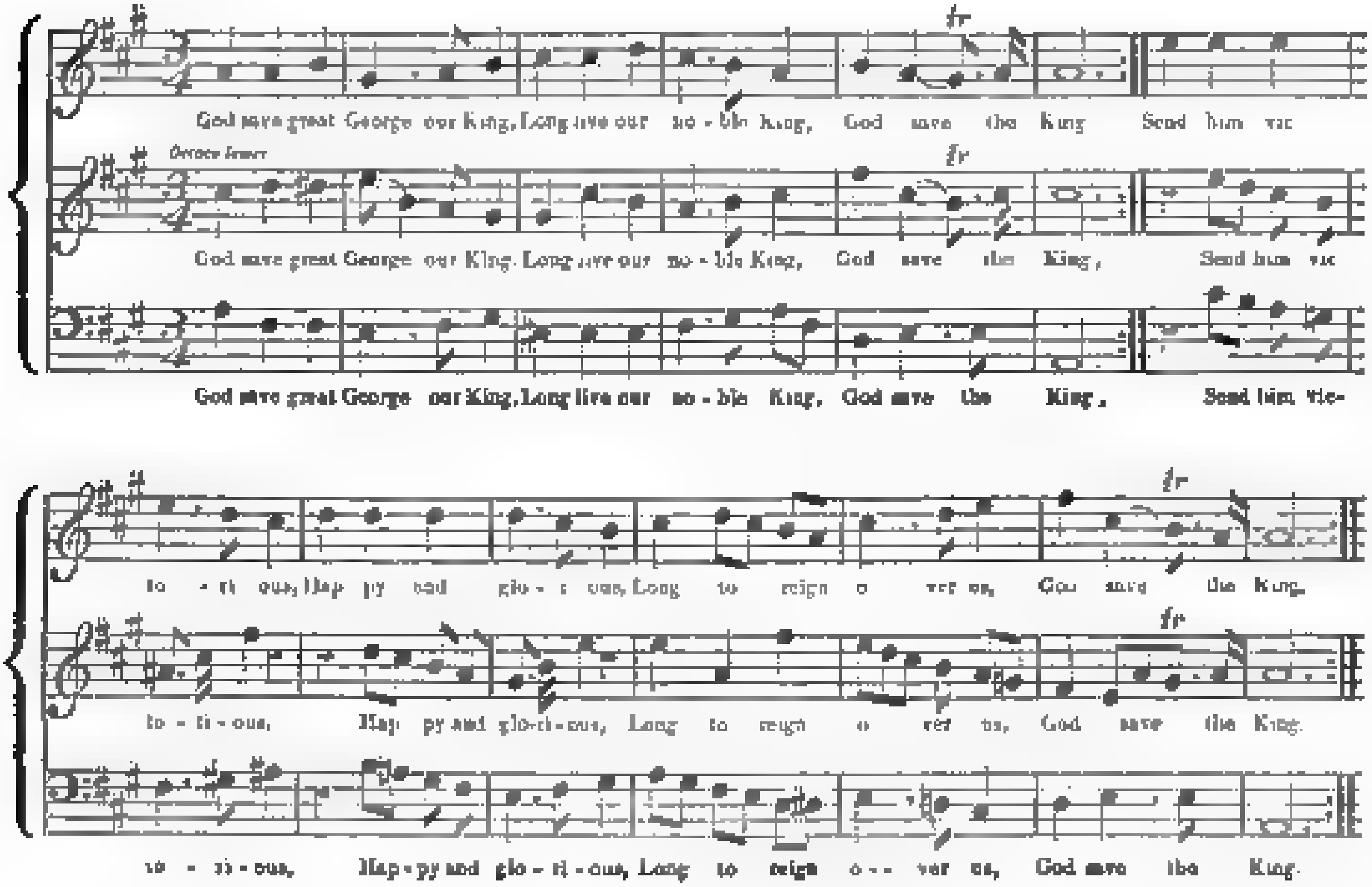
Thirdly. Variety of effect, to an unlimited extent, may be obtained by a change of bass and of harmonies. We here advance upon a wide field, indeed, of variety; and which, were there ability and disposition amongst our vocal performers to profit by it, could furnish change, if necessary, to the extent of eighteen times eighteen repetitions. Although there is scarcely a musician who is also a composer, (and, indeed, what musician is not now a composer?) from the immortal Beethoven down to Messrs. B—, and B—, and R—, and L—, and H—, and W—, and V—, &c. &c., (adapters-general to all the great publishers,) that has not tried his hand at—I had almost said tortured—this unfortunate tune, in some way or other, the instances of venturing out of the beaten track of the common harmony are remarkably rare. Amongst the instrumental arrangements, it need hardly be stated that *that* from the hand of the great master above-named is one of the few. There are also some vocal arrangements which are entitled to notice, especially the solemn opening of Mr. Attwood's Coronation Anthem, on which he has very ingeniously contrived to engraft this fine air, and, under cover of a different measure and a completely distinct harmony from that commonly employed, to elude actual discovery till a considerable number of bars have passed. The late Mr. Webbe, the celebrated glee-composer, constructed a glee for four voices, expressly to exhibit Mrs. Billington's great powers in our National Anthem; the three subordinate voices performed a perfect trio, which they afterwards repeated while the soprano voice chaunted "God save the King," forming together an excellent quartett, although in different measures, and independent of each other. An adaptation of it also as a vocal quartett by Mr. S. Webbe departs, in its harmony, from the common-place track, and produces a rich and impressive effect.

For the attainment of this variety, I would advise the managers of our theatres, concerts, &c., to call into action the skill of their few really good composers, in order to provide their vocal orchestras with a form, or several forms, of trio, quartett, &c., and an ample diversity of accompaniment for the solo stanzas, not only various in harmony, but also in style, the delicate and light flute, clarionet, &c., for the females, the strong and energetic drum, trumpet, &c. for the men.

I am unwilling to conclude, without once more adverting to that point upon which I have most emphatically dwelt, and do now most earnestly entreat the whole vocal corps henceforth to forbear the use of all roulades and embellishments on the sacred name of GOD. Every judicious singer is aware, that cadences of division, and drawn-out shakes *, are by no means essential to elegance and dignity of manner. If there must be, however, an embellishment in the song, let it be transferred from the first to the *second* note of the cadence-bar which meets the word "save." I will beg to close these remarks by setting down one form of trio upon "God save the King," not presuming to recommend it for adoption, but submitting it as an evidence that some change from exactly the ordinary course of harmony may be employed, without involving any material increase of difficulty to the singer.

W. S.

TRIO.—*Treble, Tenor, and Bass.*


tr
God save great George our King, Long live our no-ble King, God save the King. Send him vic-
Octave lower
tr
God save great George our King, Long live our no-ble King, God save the King, Send him vic-
God save great George our King, Long live our no-ble King, God save the King, Send him vic-
tr
to-ri-ous, Hap-py and glo-ri-ous, Long to reign o-ver us, God save the King.
tr
to-ri-ous, Hap-py and glo-ri-ous, Long to reign o-ver us, God save the King.
to-ri-ous, Hap-py and glo-ri-ous, Long to reign o-ver us, God save the King.

FESTIVAL AT WIEMAR, IN HONOUR OF GÖETHE.

Weimar, November 12, 1825.

THE 6th of this month being the fiftieth anniversary of Goethe's residence in this place, was celebrated with an enthusiasm inspired by his character and talents. For many days previous the ladies had been engaged in preparing appropriate presents to make him on the occasion. Every thing was arranged as follows, a procession was made to his residence, at the hour of nine in the morning. The parties met at the house of concert-master Eberwein, who had prepared a *Cantata* in which the Genius of the river Ilm was introduced, expressing his satisfaction in having been able, so long, to hail upon his banks the favourite of Apollo. Madame Eberwein sung the part of the Genius of the Ilm, and a chorus of Naiads was composed of several ladies of the place. It was so contrived, that Goethe should be agreeably surprised by these songs at the moment he quitted his bed-chamber. The affair was managed skilfully, the singing was excellent, the composition full of sweetness and expression, and the great man was not a little flattered by the well-turned compliment thus delicately conveyed.

In the course of the morning a gold medal was sent to him from the Grand Duke, who had caused it to be struck expressly in celebration of the day. On one side were portraits of the duke and Grand Duchess, and on the other one of Goethe. A deputation of the burgesses of the town came to offer, as well to himself as to his sons and their descendants, the freedom of all the towns within the jurisdiction of the Duchy. The ensemble then withdrew to make place for the Grand Duke himself and his illustrious family, who came to felicitate the Nestor of German literature. In the interval the ceremony took place of setting up, in the public library, his bust executed in marble by Rauch. A select company of both sexes assembled on this occasion, during which were performed different pieces of music, composed expressly for the day. The chancellor and the librarian then each pronounced a discourse analogous to the event, and afterwards deposited in the pedestal of the bust a description of the fête, one of the medals above mentioned, and a magnificent edition of *Iphigenia*.

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* The best Italian singers seldom have recourse to a shake. I say this, not to undervalue it, as I consider it, if judiciously employed, as an important beauty in singing,—but only to shew that grace and elegance may be displayed independently of it.

A grand entertainment was given in the hall of the town-house, which had been splendidly decorated for the purpose, and was crowded, under the hope of seeing the great object of the public veneration; but he did not make his appearance. This entertainment was enlivened by a variety of pieces of music, sung in honour of the hero of the fête. In the evening he visited the theatre, but attempted to conceal himself in a private box. He, however, was soon recognised, and applauded with the utmost enthusiasm. The piece opened with an occasional prologue, delivered before his bust, which was crowned with laurel. His *Iphigenia* was then given, a piece which has not been represented for several years. The theatre overflowed, and the boxes displayed all the beauty and learning people of Weimar. The performance of the piece was admirable, and it was received with the utmost attention and interest. In the evening all the houses in and near the square in which Goethe resides were illuminated, and the vocal band of the Grand Duke's chapel gave him a serenade, the music of which, by Hummel, was of a very striking kind.

PRIZE QUESTION.

THE following announcement has been sent to us from Amsterdam:—

PRIZE QUESTION, proposed by the Fourth Class of the Royal Institute of Sciences, Literature, and the Fine Arts, of the Kingdom of the Netherlands.

The following *Prize Question* has been proposed by the above class:—To what degree of merit have the Belgian composers of the 14th, 15th, and 16th centuries, really laid claim? and what influence had the artists of this country, during their sojourn in Italy, upon the musical schools that, shortly after this epoch, were formed in Italy?

The premium for the successful answer to this question, shall be the golden medal of the Institute, to the value of 300 guilders of Belgian money.

The answer must be sent post free, on or before the 1st of March, 1826, to the Secretary of the Institute, addressed to the Kloveniersburgwal at Amsterdam. The composition may be written in the Dutch, Latin, English, Italian, or French languages, but must be written in the Roman character. The Essay must be sealed with a motto or seal, and have the same also within the envelope, together with the name, quality, and address of the writer.

If, according to the decision of the Class, none of the Essays received should be adjudged worthy of the prize, the class has the power of withholding the premium, and renewing it for a repetition of the prize question.

The ceremony of the announcement of the successful dissertation will take place at a public sitting of the Institute, and be declared, as well in our own journals, as in those of foreign countries.

The Dissertation to which the premium shall be adjudged becomes the property of the Royal Institute; and the author shall not be allowed to print it without its permission, either as a whole or a part. The unsuccessful Dissertations shall be returned to their respective authors, if required, at the expense of the Institute, within a year after the decision. After this term, the envelopes, appertaining thereto, will be burnt, and such use may be made of the manuscripts as the Institute may think proper.

For the Fourth Class of the aforesaid Institute,
JERONIMO DE VRIES,
Perpetual Secretary.

FUNERAL ORATION OVER ROSSINI.

(From the Journal of M. J * * *.)

FOR a length of time endeavours have been made to conceal from the dilettanti the mournful but too certain intelligence that Rossini is no more. During nearly three months he had shown no signs of life; nevertheless, his friends could not persuade themselves to believe that his malady was incurable, but rather thought that he should recover himself, and only saw in his disappearance a lethargy which at least left hopes of recovery. But it is no longer permitted us to doubt; all that remains for us, is to pay him the tribute of respect and admiration, and to shed tears over his glory, which was destined to find a tomb in France.

Oh! how much is to be admired in the philosophy of that ancient who wrote a book upon the advantages of adversity. It was when *Pesaro* was unconscious that the genius of this great composer there took its rise; it was there that his harmonious song, heard from Naples to Petersburg, carried his renown over half the globe. It was there that, elated with hope and open to every illusion, his imagination bounded forth. It was at that happy time when the impresarios, contending and giving to him with liberality, and doling out gold to him with frugality, shut him up in his room, and only allowed him to eat in proportion to work done. He, afterwards, in England, reaped a plentiful crop of guineas, and repaid many a hearty laugh at the John Bulls. But did they not, in that strange country, bring an action against him, and condemn him to a sentence to compose the opera for which he had made a bargain? As if laws were made for genius! At length his bright star fixed him here in France, the true land of wit and beauty for celebrated personages, and from its kindness to all connected with the arts, the best in the world for unaided talent. Who would have surmised that his stay in Paris, where he was so loved, would have proved so fatal to him? It was when reposing on the bosom of luxury that he perceived the first attacks of his disease. The following were the chief symptoms: the sufferer acquired a corpulency almost unprecedented; one with an appetite seldom equalled; abundant cash, but produced little, to which was added, a moral incapacity to com-

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

PRESENT STATE OF THE OPERA IN BERLIN

Berlin, January

* * * * *

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

Sir,

[illegible]

Yours, [illegible]

[illegible]

London, January [illegible]

M. BOIELDIEU'S NEW OPERA.

LA DAME BLANCHE.

[illegible]

Review of Music.

The Fitzwilliam Music, *being a* Collection of Sacred Pieces, *selected from Manuscripts of* Italian Composers *in the* Fitzwilliam Museum, *now for the first time published by permission of the* University of Cambridge, *by* **Vincent Novello**, Organist to the Portuguese Embassy. Vol. I. *(Published for the Editor, Shacklewell Green, and to be had at all the Music-shops.)*

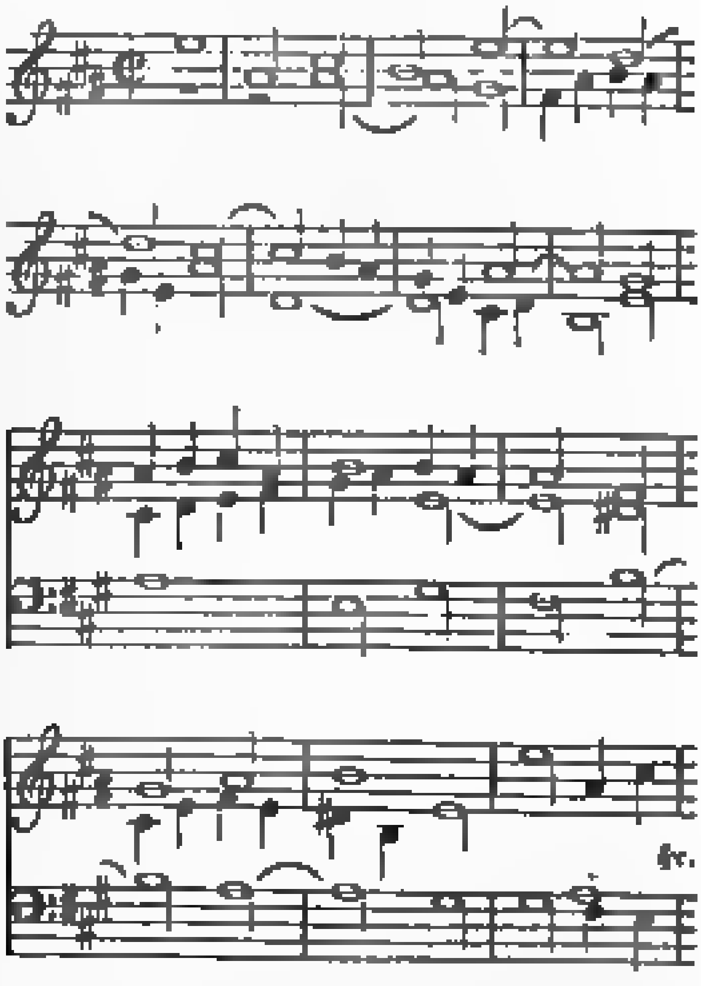
Lord Fitzwilliam * was one of the early directors of the Concert of Ancient Music, and of the celebrated Performances in Westminster Abbey. He afterwards retired into Italy on account of his health, whence he returned at the period when it became evident that the French government meant to take possession of that country. During his residence abroad, he collected the greater part, but not the whole, of his books, musical library, works of art, &c., which he bequeathed to the University of Cambridge, where they are now preserved, in a Museum bearing his name, and are justly considered as a valuable addition to the many rare productions in literature and art, deposited at that venerable seat of learning.

The heads of the University, governed by the liberal spirit which now begins to pervade even colleges, determined not to lock up their newly-acquired treasures from the public, but as Mr. Novello acquaints us in his preface, passed a Grace, "by which a Syndicate was nominated, and authorized to report concerning those manuscripts, and some mode of publication, if any should appear fit to be adopted. Upon this, he (Mr. N.) wrote to the Syndicate, offering his services and experience, of whatever value they might be, in any way the University might think proper to use and employ them. The Syndicate at first requested him to examine the manuscripts, and give his opinion, as well of the quality of the music, as of the several modes of publication; and when he had so done, (Dr. Clarke Whitfeld, the Professor of Music, having declined to become the publisher,) it recommended to the senate that permission should be granted him to publish such parts as he should select; which recommendation the senate adopted."

The present work is meant to extend to five volumes, and will be confined to selections from the music of the Italian school, of which the MSS. in the Fitzwilliam Museum are exceedingly numerous. There are, besides, many German and English works, equal both in number and merit to those of the class on which Mr. N. is bestowing his labours.

This volume contains twelve pieces of sacred music, for 2, 3, 4, and 5 voices, four of them having orchestral accompaniments. The vocal score, and organ, or pianoforte part, are engraved in a large character; the instrumental accompaniments in a smaller form, "sufficient for the guidance of a copyist," Mr. N. modestly observes; but adequate to all the purposes of the accomplished musician, or the curious student, we must, in justice to the editor, add. Joined to the organ accompaniment, are directions for the use of the stops, and the whole of the treble parts are, judiciously, printed in the G clef.

The piece chosen for the commencement of this work, and highly deserving of precedency, is a chorus for five voices, with instrumental accompaniments, from the *Dixit Dominus* of Leonardo Leo. It begins on the second part of the *Gloria Patri*, "Sicut erat in principio," in a brilliant manner, and ends in a fugue, "Amen," of two subjects, the first of which is afterwards doubled, (by the ancient rule of *augmentation*,) and most ably treated, being not merely scientific, but productive of most magnificent effect. We annex a few bars of this, which may exercise the ingenuity of such of our readers as are fond of extempore organ-playing.



Grandeur is the characteristic of this chorus, united to a freedom in melody, not very common in church compositions at the beginning of the eighteenth century. Many will here trace a great resemblance to some of Handel's choral works; and it seems pretty clear to us that the one profited by the other; but as they were contemporaries, it would be no easy task to determine to whom the merit of originality should be awarded.

The second, "Surgamus omnes," is a Trio, for three male voices, by the gentle and elegant Carissimi, the master of Cesti, of Alessandro Scarlatti, Bononcini, and Bassani; and though not absolutely the inventor of recitative, it is to him that we are indebted for its perfection. With the exact time of his birth we are unacquainted, but he was master of the pontifical chapel in 1609: many therefore of his compositions may be ascribed to that period; though the natural, flowing style of his air, and the sweetness of his harmony, might certainly have led us to suppose that he flourished in the middle of the last century.* This is a beautiful specimen of his invention and taste, and we hope will soon find its way, with English words, into our places of worship.

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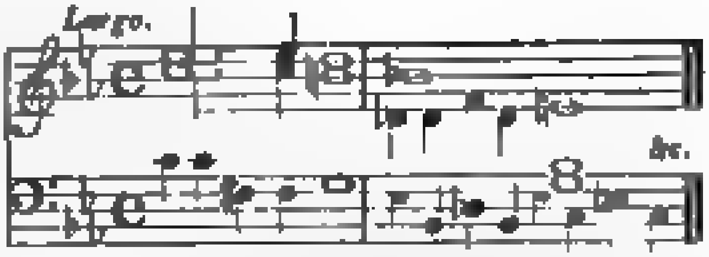
* Richard, 7th Viscount Fitzwilliam, of the kingdom of Ireland.

The third, "Cantate Domino," is, by Mr. Novello, called a terzetto; but, like the former, is part, we presume, of a motett, and might fairly take the name of anthem. It is for two sopranos and a base, composed by Durante in his modern style, full of animated points, and very pleasing in effect.

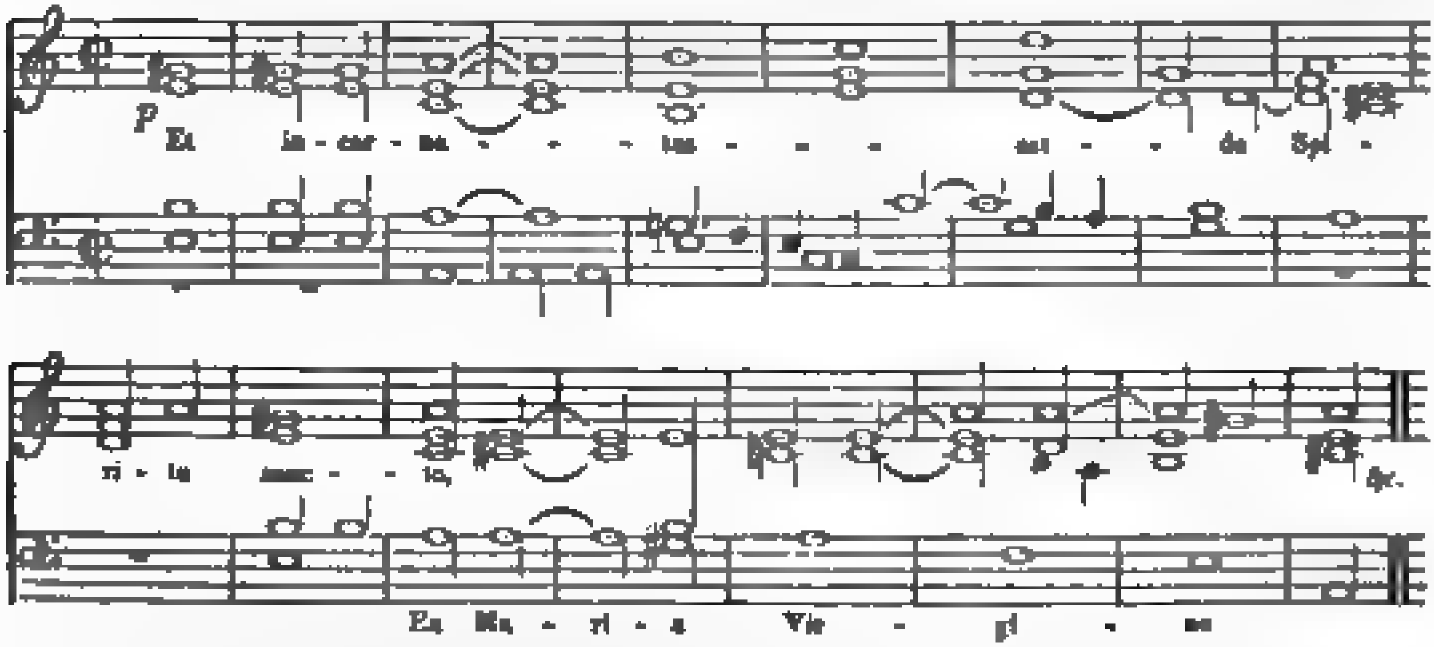
The next, "In te Domine speravi," is the last movement of a grand MS. *Te Deum* by Bononcini,—the rival of Handel, immortalized, not by his own works, but by the wit of *Swift*,—with the accompaniment of trumpets, oboes, as well as violins, &c., composed in a very florid style, with solo parts, in long divisions, mixed with the chorus. This is certainly a very spirited production; but we shall have more to say of this master below.

We now come to a deliciously pathetic duet, "Christus factus est," written for two sopranos, by the same Leo mentioned above. In manner, this resembles the "Stabat Mater" of Pergolesi, which it nearly equals in deep expression and solemn beauty. That the one was indebted to the other, the passage in next column, among others, will show; but, as in the case before spoken of, Leo and Pergolesi flourishing at the same period, it is not in our power to say which of the two is the creditor.



"The grandeur of Leo's conception," and the "dignity of his style," we most readily admit; but we cannot go so far with Mr. N. as to agree, that in these qualities "he has probably never been exceeded."

The sixth, "Et incarnatus est," is a short, five-voiced movement by the renowned Palestrina, from a MS. mass in a minor. The modern critic should judge of this composer only by comparison with his predecessors and contemporaries: his superiority over them is great; and by exposing the puerility of the canons and other tricks by which they attempted to disguise their want of genius, he saved music from the disgrace of being banished the church, at the time when the sovereign pontiff, Marcellus II., had nearly determined on its expulsion from the sacred service. But his music, placed by the side of that which was produced only a few years later, is poor in air and dry in harmony: the great simplicity of the latter, and, perhaps we may add, its quaintness, are the chief qualities that now recommend it to our notice, except as a matter of historical curiosity. We however must not include in this opinion two of his compositions preserved in the Padre Martini's *Saggio di Contrapunto*, which are of a very superior order. Mr. Novello has given us a favourable specimen, take it altogether, of this master; whereof we shall transfer a few bars into our pages, for doubtless, many of our readers are wholly unacquainted with works that are now rarely found but on the shelves of what may be called black-letter musicians.


P
Et in-car-na- - - - tus - - - - est - - de Spi-
ri-tu san- - - - cto,
&c.
Ex Ma- - ri- - a Vir - gi - - ne

Carissimi now appears again, in a more gay form than before, and quite as lovely. This is a quartett, "Gaudeamus omnes," for soprano, alto, tenor, and base, with chorus, in two allegro movements, separated by a short adagio. The beauty and ease of this melody, the air preserved in the subordinate parts, and the construction of the harmony, would lead those who are unacquainted with a few of the best ancient composers to suspect, that

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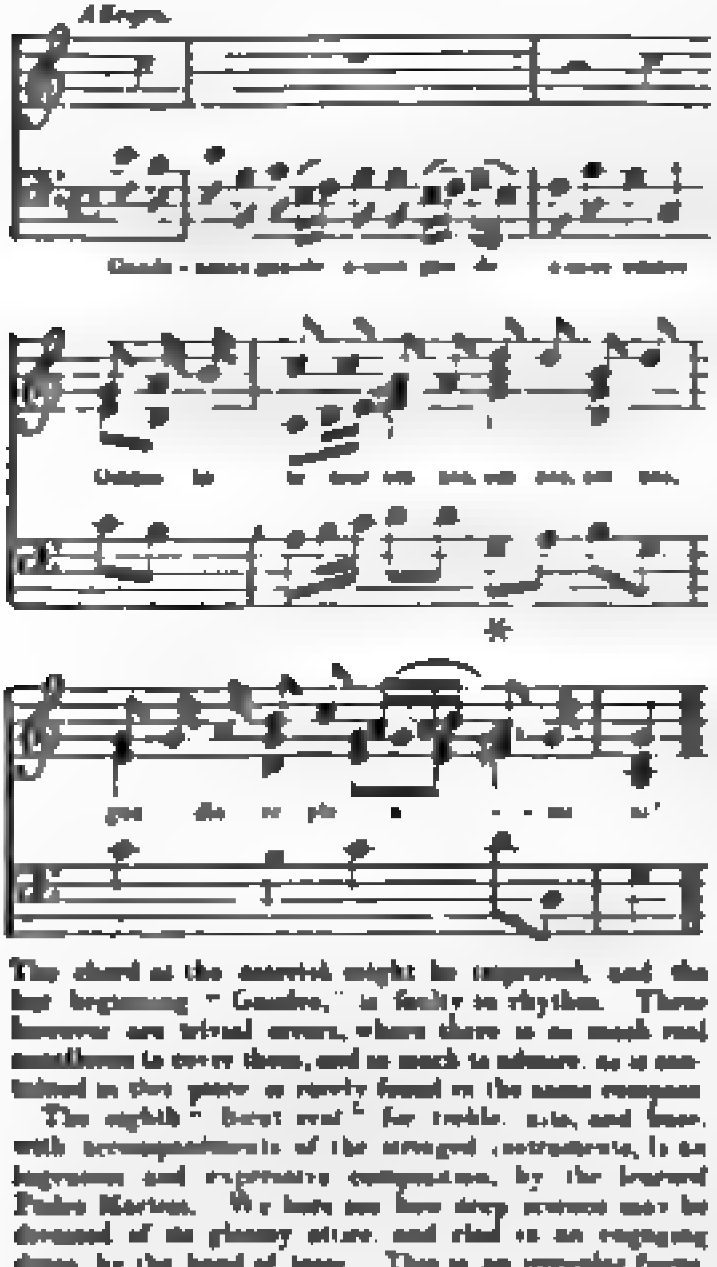
* Dr. Aldrich, Dean of Christ-Church, most skilfully adapted the 116th psalm, "I am well pleased," to a motett of Carissimi: it was a great favourite of the late King, and frequently performed at the Royal Chapel.

It is of modern growth, and not nearly two hundred years old. A few bars at the commencement may give an idea of the whole:—



The chord at the asterisk might be improved, and the bar beginning "Gaudeo," is faulty in rhythm. These however are trivial errors, where there is so much real excellence to cover them, and so much to admire, as is contained in this piece so rarely found in the same composer.

The eighth "[illegible]" for treble, alto, and bass, with accompaniments of the stringed instruments, is an ingenious and expressive composition, by the learned Padre Martini. We here see how deep science may be divested of its gloomy attire, and clad in an engaging dress, by the hand of taste. This is an irregular fugue, of two subjects, happily answered, and ably worked. We regret not having room to insert a charming sequence from this trio, for which we must refer our readers to [illegible] of the work.

The ninth is a chorus in four parts, by Leo, from the same motet as the first piece in the volume. It is a fugue of two subjects, the first led off by the soprano, on the 5th of the key, and answered by the bass on the key-note; the second given by the alto, on the key-note, and answered by the tenor on the 4th below. The whole is profoundly scientific; but it derives a charm from the fancy of the composer, that learning alone could never impart to it.

The next is a short, but very pure and elegant, piece of harmony, in eighteen bars, for three male voices, by Francesco Feroci, a Florentine composer. Mr. N. gives us no information respecting him; but we are inclined to think that this is part of a mass which Dr. Burney heard at Florence, in 1770, and mentions in very high terms.

The eleventh is a trio for two sopranos and a bass, to a canon, by Bononcini, and part of the *Te Deum* noticed before. It is a canon in the octave, or unison, the only [illegible] of this species of composition that men of genius should ever bestow a thought on. It is clever, and not without effect, but is the least striking piece in the collection. Bononcini, by attempting to rival such a giant as Handel, was overwhelmed in the torrent of his opponent's fame. He has, however, left some things which, if they really be his own, do him infinite credit; but the affair of Lotti's madrigal, which Bononcini claimed, and was detected in the imposition, throws a doubt on whatever bears his name.

The twelfth and last of these is a *Gloria Patri* by Clari, with a quartett and trumpet accompaniment: the first verse is an alto solo, the second for four voices, and an *Amen* chorus. The latter is a short fugue, in A major, written in a masterly manner, and in an orchestra would have a superb effect.

The thanks of the public are due, first to the University of Cambridge for suffering these admirable specimens of the great masters to be printed; next to Mr. Novello for having undertaken the task, and for executing it so well. He has, by exercising a bold but laudable discretion, enriched many parts of his volume by accompaniments extremely appropriate, but which were not to be found in the original MSS., and has thus been true to the fame of the respective composers, though he may have added a little to their designs. We allude to the organ part only; the text, we have no doubt, appears in its most pristine state. We cannot, nevertheless, help confessing that we now and then find Mr. Novello's accompaniments too full, particularly in some of the fugues,—that at page 4, for instance,—where a want of contrast is the result of introducing so many notes, before all the voices have entered,—to use a technical phrase. The ill effects of a crowded left hand are to be found in more than one place, but they are very conspicuous in the 3rd bar of page 20, where, notwithstanding the bands, there are three virtual fifths in succession. Chords too, in the lower part of the organ, are apt to produce a growling effect, unless well covered by a powerful orchestra. But it is fair to state, that Mr. N. very sparingly uses the 3rd, in the bass; he confines himself to the 5th.

These are comparatively but trifles, and we gratefully acknowledge the pleasure which the present volume has afforded us: such works convert the toil of criticism into pastime: we sit down to labour and rise to regret that our task is done. *O si sic omnia!*

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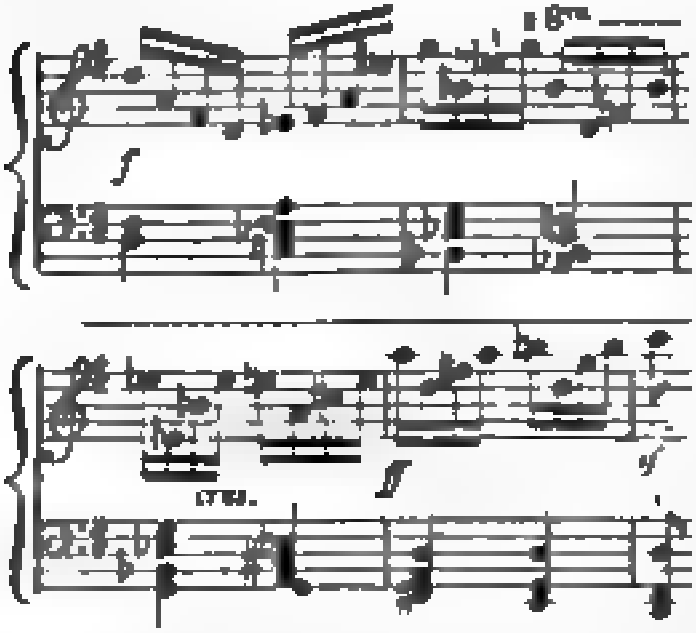
1. La Petite Babillarde, a **Brilliant Rondo**, *for the* **Piano-Forte**, *Composed by* J. **Moscheles**. Op. 66. (J. B. Cramer and Co., 201, *Regent Street.*)
2. **Spanish Rondo**, *for Ditto. Composed by the same.* (Cocks and Co., *Princes Street, Hanover Square.*)

No. 1 was slightly noticed in our last number. Our printer was obliged, as we stated, to abridge the quantity of matter; and at too late a moment to refer to us. He therefore omitted the example, and otherwise curtailed the MS. which we have now to replace. This rondo should have had a title of much more dignity; it contains matter enough to make half a dozen of the ordinary kind, we mean as to quality, not quantity, for it consists but of nine pages. It is formed on two motivos, the first remarkable for its airiness and vivacity; the last less volatile, but extremely beautiful, with a fine running, chromatic bass, giving useful practice to the hand, and producing an admirable effect. The following passage, at page 3, is so new in its modulation, so masterly and charming, that notwithstanding the copiousness of examples in the former article, we must find room for it.



This is a composition for superior performers, to whom it will afford an unusual degree of satisfaction, if we may judge from our own feelings. But we recommend it to others, to industrious practitioners, who, whatever reasonable quantity of labour it may cost, will be richly rewarded if they can contrive to accomplish it.

The second of these new publications by M. Moscheles, will not prove less pleasing than the above, to another, and perhaps a larger, class of amateurs. It is melodious, and exceedingly lively—it trifles most agreeably, and morose must be the hearer who will not confess its engaging manner: for, light as it is, there are parts of it in which the scientific musician throws off the playful mask, and, for a moment at a time, reveals himself. This is short, comparatively easy, and well calculated for the many.

1. A Brilliant Rondo *for the* Piano-Forte, *composed by* J. P. Pixis. Op. 84. (Boosey and Co., 28, *Holles Street.*)
2. Ricordanza del Crociato in Egitto, a Melange *for the* Piano-Forte, *by the same.* Op. 82. (*Published by the same.*)

M. Pixis is rising fast into fame. As a composer and performer, he has, hitherto, been better known in Germany than elsewhere, for till lately he has not travelled, and his publications have not passed beyond the precincts of his own country. Of his *eighty-four* works, we confess that but few have come into our hands, but if many of them are equal to the present Rondo, he is indeed deserving of a high rank amongst the piano-forte composers of the day. It contains abundant evidence of a deep knowledge of his art, and of a refined taste. Brilliant it is, and difficult, but expression—the quality which gives to music its most fascinating charm—is its principal feature, which shews itself, even amidst the most rapid passages and elaborate embellishments. This is dedicated to Mrs. Moscheles: in compliment therefore, to the lady, and also out of respect to the talents of her husband, we may presume that the author has bestowed unusual pains on his present production, which, we can safely assure him, will do him infinite service in this country.

The *Remembrance of Il Crociato*, is the opening of this fine opera, the air, *Non so qual incanto*, and the march and chorus, *All' Armi**, combined in the form of a Divertimento of eleven pages, arranged in a most masterly manner for the piano-forte, and with great propriety dedicated to Madame Caradori, who did so much justice to the principal female character last season, and who has been so ungratefully treated this, by giving the part not only to another, but to one who does not fill it in so satisfactory a manner to the public.

1. "Le bon vieux temps," Air Varié *pour le* Piano-Forte, *par* Fred. Kalkbrenner. (Cramer and Co.)
2. A Second New Divertimento *for the* Piano-Forte, *by* Mayseder. Op. 36. (Boosey and Co.)

We have not lately had the happiness to meet with variations so good and new as those which M. Kalkbrenner has added to the very beautiful and expressive air which he has adopted as his Theme: there is a manner in them quite fresh and reviving, and the management of the subject shews that the author called his best powers into action in producing his present publication. The Introduction, the first page of which is a kind of *Marche religieuse*, is very impressive: and indeed almost every page contains something worthy the attention of the real connoisseur.

M. Mayseder's Divertimento begins in that style, almost peculiar to himself, which we cannot help calling—but not in an offensive sense—flippant; and this part comprises some very awkward passages for a keyed instrument, though, perhaps, easy enough for the author on his violin. The latter portion changes into a movement *à la Militaire*, which is more simple and easy, except a few leaping chords, *a la main* for the left hand. M. Mayseder must alter his system, and depart from his mannerism, if he means to gain the applause of sober judges, and fix his popularity on a lasting basis.

1. March, *for the* Piano-Forte, *composed by* Dr. William Carnaby. (Cramer & Co., 201, *Regent Street.*)
2. Divertimento, Le petit Savoyard, *for the* Piano-Forte, *by* James Calkin. (*By the author.*)
3. Rondo, "Hot cross-buns," *for the* Piano-Forte, with an Introduction, by H. Heine. (Goulding and D'Almaine, 20, *Soho Square.*)

No. 1 is by a composer well known to the lovers of genuine English song, for some very charming compositions in a style that—to use the phrase of our correspondent Clio—is now "treading under foot," but will some day revive, and become even fashionable. The present composition is a proof that Dr. Carnaby does not absolutely elegant, an instrumental composition, the modern method, for much of this smacks strongly of Germany; and so far all the better, for what country now is equal to it in this sort of music, that of a military band particularly. This is likely to be a popular march; parts of it display great taste, and as it is both easy and showy, it is well calculated for general use.

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* All published in Numbers XXXI. and XXXII. of this Work.

The second of these should rather have been called *Le petit Espagnol*, being an imitation of a Spanish, not a German dance. It is exceedingly easy.

The opening and part of No. 3 have merit, but the whole together assumes an air of importance to which it has no obvious claim. What connexion can there be between the title and the music? If the music is founded on any story, it should have been so announced, and the common sense of the composer might not have been called in question; though such a title would still have been rather bordering on the vulgar.

1. Select Airs from Spohr's Faust, *arranged for the* Piano-Forte, *with an* Accompaniment *for the* Flute (ad lib.), *by* J. F. Burrowes. Book I. (Paine and Hopkins, 69, *Cornhill*.)
2. *The favourite* Cavatina, "Giovinetto Cavalier," *composed by* Meyerbeer, *arranged as a* Divertimento *for the* Piano-Forte, *by* J. C. Clifton. (Lonsdale, 26, *Old Bond Street*.)
3. *The same, arranged with* Variations *for do. by* Thos. Valentine. (Goulding and D'Almaine, 20, *Soho Square*.)
4. *Kerr and Johanning's Collection of favourite and Modern* Marches, &c. *for the* Piano-Forte. Nos. from 1 to 5. (Kerr and Co., [illegible], *Regent Street*.)

The airs from *Faust* in the present book, amount to four in number, which, considering the laboured manner in which M. Spohr writes, are as famously arranged as their construction would allow. We will not anticipate what we shall hereafter have to say concerning this opera, therefore briefly mention this publication.

Mr. Clifton has given the popular air in Meyerbeer's opera with very few alterations from the original, just enough to convert it from a vocal to an instrumental piece, in which form he has made it appear to as much advantage as such a change would allow. Mr. Valentine has set out by changing the time from six-eight to three-four, a thing in itself of no great consequence, but deserving of notice, because it indicates a want of proper respect for the judgment of the original composer, and a self-confidence which requires no trifling ability and reputation to bear it out. The two first variations are better than the last, which quite depart from the character of the air, and are vulgarly common.

The five numbers of Kerr and Johanning's collection, contain marches by Weber and Hummel, a waltz by Mozart, a polonaise by [illegible], and that by Spohr, with the march in *Il Crociato*.

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1. Canzonet, "Rosalie," *composed by* J. G. Graeff, *the words by* W. F. Collard. (Clementi and Co., 26, *Cheapside*.)
2. Song, "Like a Vision," *with* Guitar *and* Piano-Forte *accompaniments, words and air by* W. F. Collard. (*The same*.)
3. Song, "Fill your glasses," *melody and words by* W. F. Collard, *arranged with an accompaniment by* J. C. Clifton. (*The same*.)
4. Song, "Sighs that speak of Love," *poetry by* Mr. J. [illegible], *music by* J. [illegible]. (*The same*.)
5. Song, "Long summers have smiled," by A. D. [illegible]. (*The same*.)

The first of these is composed quite in style, and is expressive, but it wants novelty; it may be said of the canzonet, that the piano-forte part requires an ear to accompany it.

No. 2 is in the Irish style, and a very sweet melody. After the word "round" there should have been a pause of some kind to make the sense clear; for the same reason there should have been none at the word "heart."

A bacchanalian song is rather a rarity in the present hour; we so then owe our [illegible] so much to the jolly god [illegible] as formerly. If ever the old custom should be revived of quickening the march of the bottle by means of music, No. 3 may prove a useful publication.

We know not what the poet of No. 4 will say when he finds the words "breathed" and "wreathed," which he uses as monosyllables, divided by the composer into two long syllables, and occupying three fourths of a bar each. What can be the reason that song and common sense are so often at variance? The air itself is pretty enough, and the accompaniment simple and well adapted; but both are very common.

The last of these is more elegant than original; the composer has read the words with attention, before he set them.

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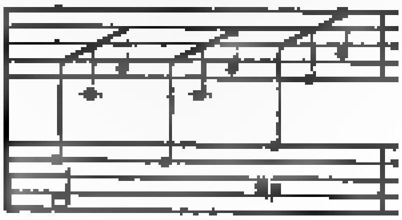
1. Duet, "Fly to the Elfin Bower," *written by* Miss [illegible], *the music by* John Barnett. (Cramer, Addison, and Beale, 201, *Regent Street*.)
2. Song, "What is Love?" *written and composed by the same*. (*By the same*.)
3. Song, "May Day," *composed by* J. A. [illegible]. (*By the same*.)
4. Melody, "Afton Water," *composed and arranged for the* Piano-Forte, *by* W. Watson. (Gow and Son, 162, *Regent Street*.)
5. Canzonet, "Good bye," *composed by* W. [illegible]. (Cramer and Co.)
6. Canzonet, "Ere thou wert false," *written by* G. R. Giffard, *composed by* C. M. Sola. (Paine and Hopkins, 69, *Cornhill*.)
7. Ballad, "Beauty, sweet, enchanting treasure," *written by the same, and composed* J. J. Jones, Mus. Bac. (*The same*.)

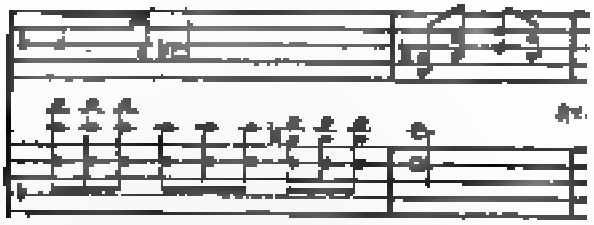
Mr. Barnett has plenty of enterprise to carry him on, if he had but judgment enough to direct his path. We suspect that he does not lay aside for awhile his manuscripts, then bring them forward again, view them with a critic's, rather than a parent's eye, and carefully correct and amend, before he puts his copy into the hands of the engraver. This is the only true road to fame, for those who are not decidedly blest with a commanding genius; but it is circuitous, and therefore seldom pursued. The duet has some good points, and the symphonies that he uses,—partaking of the good old style—would please us much, were they always well managed. The word "Can-o-py" will never do. It is, we confess, hard to deal with as it stands, but should have been differently treated altogether.

No. 3 is a most animated air, full of fancy and taste. The short andante is elegant, and is an excellent preparation for the repeat of the melody. It is easy to sing, and with in a very moderate compass.

We trust that the many foreigners amongst us will not consider No. 4 as a specimen of our national ability in composition. In one bar we have



Further on we find



Of the verses we need not say much; but certainly no vocalist can be supposed to sing this air from book, when he tells us, that he has got a quantity of wool, of bricks, and of mortar in his eye:—

"There daily I wander, as noon rises high,
My flock, and my Mary's sweet cot in my eye."

With such incommodious materials blocking up the road to his retina, one wonders how the swain could have discerned even the meridian sun.

No. 5 is a very beautiful melody in the Scotish style, with an excellent accompaniment. We seem to be so well acquainted with the general character of the air, that we cannot help supposing it to be an intentional imitation; but we may be mistaken; and at all events, it is worth possessing.

No. 6 is decidedly borrowed, and the loan should have been acknowledged, for the passages do the original inventor much credit. The air is very pretty.

No. 7 has much elegance, and nothing to blame, except a bar too much; for as to the words, yclept poetry, they are either far above our comprehension, or downright nonsense. Why will musicians expose their art to ridicule, by setting notes to such stuff?

A Collection of **Select German Melodies**, *arranged with accompaniments of* Piano-forte *or* Guitar, *by* **Hollwo** and **Drewort**. (Ewer and Co., *Bow-Church Yard*, and 203, *Regent Street*.)

These three numbers contain a Duet and a Song by Winter, and an Air by Mozart, with English words added to the French of the former, and the Italian of the latter. The adaptation is not, we conjecture, made by a native of England, for both in accent and sense, many errors are committed; moreover, we do not think the music itself happily selected.

FLUTE.

1. "Giovinetto," (nel Crociato) avec accompagnement de Piano, par **Tolou**. (Cocks and Co., *Princes Street, Hanover Square.*)
2. *The Favourite airs in* Il Crociato in Egitto, *with appropriate embellishments, by* **Raphael Dressler**. *(The same.)*
3. *A Second set of Airs from* Der Freischutz, *by* **Charles Saust**. *(The same.)*

M. **Tolou** gives the subject simply; then augments it a little by a few flights of his own, requiring a moderately good flute-player; and the accompanist should be a steady, but need not be a brilliant pianist.

No. 2 contains eight of the popular melodies in the opera, given note for note almost from the original, with a very few prudent decorations.

No. 3 completes the flute arrangements of the Freischütz by Mr. Saust: it comprises eleven of the airs, in a very easy form.

VIOLONCELLO.

1. **Twelve Movements** *selected from the works of* **Haydn**, *arranged for the Violoncello and Piano-Forte, by* **H. J. Banister**. (The Editor, 109, *Goswell Street*.)
2. **Fantasia**, *on two themes from* Der Freischutz, *for the* **Violoncello** and **Piano-Forte**, *by* **W. H. Haggart**. (Wessel and Stodart, 1, *Soho Square*.)
3. **Polacca**, *in* Abon Hassan, *by* **Weber**, *for* **Two Violoncellos**, *by the Same*. *(The same publishers.)*

Eight of the movements from Haydn are from his quartetts, one from the Canzonet, "My mother bids," and three from his symphonies. In most of them, facility is the object of the publisher, who has shewn good taste in his selection, and judgment in the arrangement. The doubtful passages are fingered, and thus rendered still more easy. This is a good work for learners. The accompaniment is simple and judicious.

Nos. 2 and 3 contain airs that have met with much public approbation; they are short, not over difficult, well fingered, and pleasing for practice.

Foreign Musical Report.

VIENNA.

A blank has necessarily been felt here, since the departure of the Italian company. However, if we cannot have the best of music, we are determined to be amused, as will be seen by the selection made. M. Lang, a new candidate for public favour, sustained, with great spirit, the principal character in the comic opera of *Der Sänger und Schneider* (The Singer and the Tailor). This piece, which is founded on the well known anecdote of Farinelli and the Tailor, is full of situations of irresistible drollery and humour. It was followed by *Das Lustige Beylager* (The Merry Wedding), in which a new singer from Presburg, of the name of Pisezzini, performed the principal comic character and gave general satisfaction. Next came *Der Weibertausch* (The Exchange of Wives), a piece in one act, from the French of Castelli, the music by Herold, in which are several lively and characteristic airs, that pleased much. When these novelties ceased to interest, the public were treated with their favourite repast, a Pot-pourri, of which the following were the ingredients: 1. The overture of Rossini's *Barbiere di*

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

It is my intention to bring this Opera out at Paris myself. I have not sold my interest in it, and nobody has it in France. It is perhaps from an engraved adaptation for the piano that you have copied those parts of it which you wish to appropriate. You have no right to mutilate my music by introducing into it passages the accompaniments of which are of your own composition. It was quite enough to put into the *Freischütz* a duet from *Euryanthe*, the accompaniment of which is not mine. You compel me, Sir, to address myself to the public, and to make it known through the French Papers that it is a robbery which has been committed on me, not only on my money, by taking that which belongs to no one but myself, but also on my reputation, by bringing forth under my name mutilated opera pieces. To avoid all public quarrels, which are never more advantageous for the art than they are for the professors of it, I pray you, Sir, forthwith to withdraw from the piece which you have arranged, all the passages which belong to me. I would wish to forget the wrong which has been done me—I will say no more about *Freischütz*, what may have been,—and permit me to indulge the hope of being able to meet you one day, with sentiments worthy of your talents and your zeal.

Accept, &c.

C. M. von Weber

The Drama.

KING'S THEATRE.

We hinted in our last certain suspicions that the Opera would not commence as advertised. It began on the 7th of January, with the last work of Meyerbeer, that was so successfully brought out last season. The characters are now cast thus:

Aladino	Signor Porto
Palmide	Signora Bonini
Osmino	Signor Curioni
Alma	Madame Castelli
Adriano di Monfort	Signor Crivelli
Felicia	Madame Cornega
Armando d'Orville	Signor Velluti

It will thus appear that three of the principal parts have passed into other hands.

Signora Bonini, who has displaced Madame Caradori, came from Tuscany, having failed some years ago in Paris. Her recommendations here are, having performed principally at Florence in an opera composed by a noble lord, and being a kind of prima donna that will undertake to sing with a woman or with a male soprano—for the really first-rate women will not appear on the stage with a person of such a description. This lady possesses a voice that is much worn, extremely unsteady, and much limited in compass: she cannot be perfectly heard at a distant part of the theatre, and is obliged to change the upper notes allotted to her part. Unluckily she has neither youth, nor figure, nor beauty to offer as some compensation; her services, therefore, have been, to say the least of it, of a very negative kind. But let us do justice to one good quality that she can boast; she sings in tune, a fact which surprised us. To take this character from Madame Caradori, who filled it so much to the public satisfaction last season, was not only an act of folly, but of ingratitude; for she acquired it at a considerable cost, studied it with unremitting industry, and performed it in a very successful manner.

Madame Cornega had gained a great reputation in the small German theatres, as a contr'alto, and now has been recommended by the Duke of Cambridge, an excellent judge of music. She is evidently a complete professor, and as a musician displays almost every qualification of a superior singer; but she wants power, a defect which is so strongly felt in a large space, that her appearance here must be considered as a failure.

The substitution of Signor Porto for Remorini is a great check to the effect of the opera. The latter was exactly calculated for it, and pleased every description of hearer. From pure mismanagement we lost him, for he was very willing to return to England.

Signor Velluti produces no effect this season. He was supported by the opposition made to him; when that ceased, he lost his main prop. Of his taste we have in a former number spoken; we do not find that it possesses the charm of variety. He is a mannerist. But this is as nothing compared to his intonation, which, though imperfect last year, is much worse in this. From the commencement of the present season, he has sung so constantly out of tune, so flat, that some ears could not bear it, and uttered their perceptions in murmurs, that were anything but flattering to the unfortunate Signor.

Signor Curioni is really now the chief support of *Il Crociato in Egitto*; his singing is pure and animated, and his voice and acting manly and sensible.

The choruses are more perfect this year than last, for the opera was then got up in haste, and time in abundance has now been afforded for perfecting the subordinate parts. Two trumpeters, the Signori Galliari, are come to perform here. They play with great correctness and accuracy; but their tone is like what we imagine a Brobdingnagian penny trumpet might be; it is a disagreeable, metallic, brassy, and unfriendly kind. We hear, however, that they can play with great delicacy and softness, which we shall be happy to acknowledge, for they are certainly men of talent. But why engage them to the injury of our own countryman, Harper, decidedly the best performer in Europe. He may, perhaps, not be inclined to play so many tricks on his instrument, as those who have not enough to address their efforts to such as love quackery; but his tone—almost as soft as a flute when necessary—his perfect tune, and his certainty, both as an orchestral and solo player, has never been, in any one instance, called in question.

The Ballet is now under the direction of Mr. D'Egville, whose abilities were formerly held in high esteem. He has not yet produced anything on which we suppose he means to rest his future reputation; but a grand ballet is announced.

DRURY-LANE THEATRE

Is now going on thoroughly well,—not, however, by means of any new musical production.

COVENT-GARDEN THEATRE.

A son of Mrs. Bland—the old English favourite—has appeared here, but made no impression. Weber's new Opera is to be produced immediately after Easter. He certainly comes over to bring it out.

TRANSLATION OF CANZONETTA,

Page 16, Vol. I, adapted to the music.

Look on my cheek, dear Chloë,
 Both pale with secret fear;
Our little hour hath begun! (*Twice.*)
 Has wrought such difference here.
  You were so pale as I,
  Although you knew not why.
  Ah, how have I earn'd a blow
  Fraught with such bitter woe!

I dream'd, my dearest Chloë,
 You coldly bade adieu,
And gave me back the fond heart (*Twice.*)
 I pledged to love and you.
  At that harsh word there came
  A chill o'er all my frame;
  More bitter far than death's fell dart,—
  The pang that rent my heart.

Stretch'd at thy feet, dear Chloë,
 I lay in speechless grief,
Nor came one pitying tear-drop (*Twice.*)
 To give my heart relief.
  Thou with mocking smile
  Stood by thy side the while—
  Ah, how have I earn'd a blow
  Fraught with such bitter woe!

THE

HARMONICON.

No. XXXIX., March, 1826.

MEMOIR OF THOMAS TALLIS*.

Thomas Tallis, one of the greatest musicians that this or any other country produced during the sixteenth century,—a period remarkably prolific in learned contrapuntists,—was born early in the reign of Henry VIII. He is said to have been organist of the royal chapel during the reigns of that sovereign, Edward VI., Queen Mary, and Queen Elizabeth; but the inscription on his grave-stone warrants no such assertion; and it is certain that in the reigns of Edward VI. and Queen Mary he was simply a gentleman of the chapel, and served for seven-pence halfpenny per diem. Under Elizabeth Tallis and Bird were gentlemen of the chapel and also organists†.

The studies of Tallis seem to have been wholly devoted to the service of the church, for his name is not to be found to any musical compositions of songs, ballads, madrigals, or any of those lighter kinds of music framed with a view to private recreation. Of the many disciples who had profited by his instructions, Bird seems to have possessed the greatest share of his affection; one proof whereof was a joint publication by them both of one of the noblest collections of hymns, and other compositions for the service of the church, that ever appeared in any age, or in any country.

The work alluded to, was printed by Vautrollier, in 1575, with the title of "*Cantiones quæ ab argumento sacræ vocantur, quinque et sex partium. Autoribus Thoma Tallisio et Guilielmo Birdo, Anglis, serenissimæ regineæ majestati à privato sacello generosis et organistis.*"

This work was published under the protection of a patent of Queen Elizabeth, the first of the kind that had ever been granted; and as the privileges contained in it are very singular, and serve to show how large a share of the royal favour these authors possessed, the substance thereof, as printed at the end of the book, is inserted below‡:

Ames, in his *Typographical Antiquities*, p. 343, takes notice that the dedication of this book to Queen Elizabeth is very remarkable; he does not say for what, but it is obvious that he means for its composition and style, which is most pure and elegant Latin. The epistle dedicatory, it is more than probable was written by Richard Mulcaster, the master of Merchant Taylor's school, an excellent grammarian, and a man of the first degree of eminence in his profession. There are prefixed to the book some Latin commendatory verses, with his name to them, in which is the following compliment to Queen Elizabeth upon her skill in music:—

> "Regia majestas, [illegible]
> [illegible]
> [illegible]
> [illegible]."

In this work is contained that admirable composition of Tallis, "*O sacrum convivium*," better known as the anthem, "I call and cry," which words were adapted to the notes of the Motet, by Dean Aldrich. Charles Butler, of Oxford, a man of great learning, and known to the world by his attempts to reform the English orthography, commends "*Absterge Domine*," the second of the *Cantiones Sacræ* of Tallis, in the highest

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* From Sir John Hawkins's History of Music, with a few verbal alterations.

† During the prevalence of the Catholic religion in England, organists were not entrusted with the duties of organists, and often held the appointments and the wages of [illegible].—[Editor.]

‡ The extract and effect of the queen's majesty's letters patent to Thomas Tallis and William Birde, for the printing of music.

"Elizabeth, by the grace of God queen of England, France, and Ireland, defender of the faith, &c. To all printers, booksellers, and other officers, ministers, and subjects greeting. Know ye, that we for the especial affection and good will that we have and bear to the science of music, and for the advancement thereof, by our letters patent dated the XXII of January, in the XVII year of our reign, have granted full privilege and licence unto our well-beloved servants Thomas Tallis and William Birde, gent. of our chapel, and to the overliver of them, and to the assignees of them, and of the survivor of them, for XXI years next ensuing, to imprint any and so many as they will of set song or songs in parts, either in English, Latin, French, Italian, or other tongues that may serve for music either in church or chamber, or otherwise to be either played or sung; and that they may rule and cause to be ruled by impression any paper to serve for printing or pricking of any song or songs, and may sell and utter any printed books or papers of any song or songs, or any books or quires of such ruled paper imprinted. Also we straightly by the same forbid all printers, booksellers, subjects and strangers, other than as is aforesaid, to do any the premises, or to bring or cause to be brought out of any foreign realms into any our dominions, any song or songs made and printed in any foreign country, to sell or put to sale, upon pain of our high displeasure; and the offender in any of the premises for every time to forfeit to us, our heirs and successors, forty shillings, and to the said Thomas Tallis and William Birde, or to their assigns, and to the assigns of the survivor of them, all and every the said books, papers, song or songs. We have also by the same willed and commanded our printers, masters and wardens of the mystery of stationers, to assist the said Thomas Tallis and William Birde, and their assigns for the due executing of the premises."

melody: but Tallis has improved them by the addition of three parts, and thereby formed a judicious contrast between the supplications of the priest and the suffrages of the people, as represented by the choir.*

The services of Tallis contain also chants for the *Venite exultemus*, and the creed of St. Athanasius; these are tunes that divide each verse of the psalm, or hymn, according to the pointing, in order that the whole may be sung alternately by each side of the choir, as distinguished by the terms *decani* and *cantoris*, expressive of the dean's and of the chantors' side. Two of these chants are published in Dr. Boyce's Cathedral Music, vol. I.†

The care of selecting from the common prayer the offices most proper to be sung, was a matter of some importance, especially as the rubric contains no directions about it; for this reason it is supposed, that the musical part of Queen Elizabeth's liturgy was settled by Parker, Archbishop of Canterbury, who, besides that he was a great divine, an excellent canon-lawyer, and ritualist, and a general scholar, was also a skilful musician.

Besides the offices above-mentioned, constituting what are now called the Morning, Communion, and Evening Services, in four parts, with the preces, responses, and litany, that is to say, the versicles and suffrages, Tallis composed many anthems, namely "O Lord, give thy holy spirit," in four parts, "With all our hearts," "Blessed be thy name," "Wipe away my sins," and others, in five parts, which are printed in a collection entitled, "*The First Book of selected Church Musick, collected out of divers approved Authors, by John Barnard, one of the Minor Canons of the Cathedral Church of St. Paul*," 1641.

Tallis died the twenty-third day of November, 1585, and was buried in the parish church of Greenwich in Kent. Strype, in his continuation of Stowe's *Survey* published in 1720, says that, in his circuit walk round London, he found in the chancel of that church, upon a stone before the rails, a brass-plate thus inscribed in old letters:—

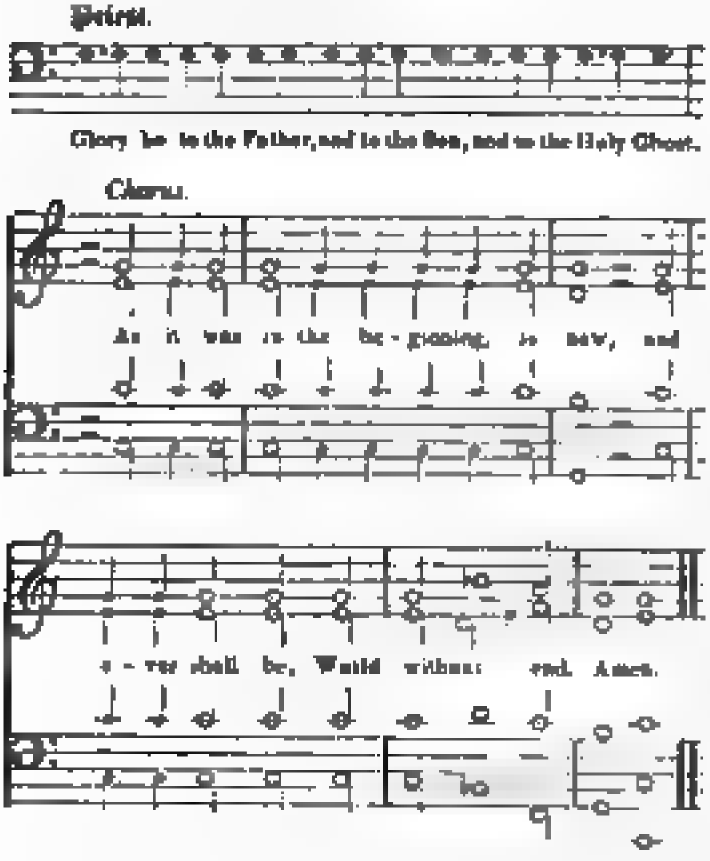
Entered here doth ly a worthy wyght,
  Who for long tyme in musick bare the bell:
His name to shew, was Thomas Tallys hyght,
  In honest vertuous lyff he dyd excell.

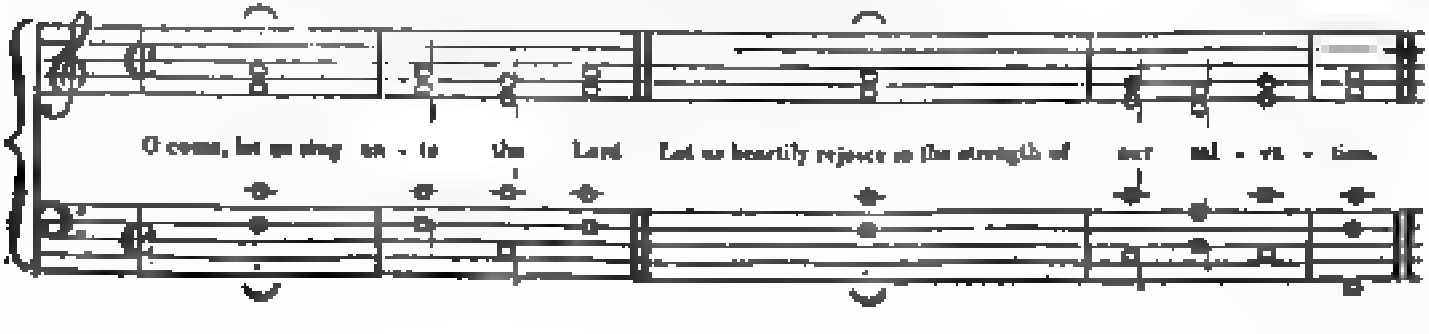
He serv'd long tyme in chappel with grete prayse,
  Fower sovereygnes reygnes (a thing not often seene);
I mean king Henry and prynce Edward's dayes,
  Quene Mary, and Elizabeth our quene

He maryed was, though children he had none,
  And lyv'd in love ful thre and thirty yeres
Wyth loyal spowse, whose name yclypt was Jone,
  Who here entomb'd, him company now beares.

As he dyd lyve, so also did he dy,
  In myld and quyet sort, O happy man!
To God ful oft for mercy did he cry,
  Wherefore he lyves, let deth do what he can.

The stone to which this inscription was affixed, was repaired by Dean Aldrich.*


Priest.
Glory be to the Father, and to the Son, and to the Holy Ghost.
Chorus.
As it was in the be-ginning, is now, and
e-ver shall be, World without end. Amen.


O come, let us sing un-to the Lord. Let us heartily rejoice in the strength of our sal-va-tion.

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* Amongst the preces and responses is numbered, improperly, the *Gloria Patri* as sung before the *Venite*. It is here inserted as a specimen of the whole, but in a compressed form; though the four parts, soprano, contra-tenor, tenor, and base, are complete.—[Editor.]

* There was also in the old church of Greenwich, an inscription on brass in memory of Richard Bowyer gentleman of the chapel, and master of the children, under King Henry VIII., Edward VI., Queen Mary, and Queen Elizabeth. He died 26th July, 1561, and was succeeded by Richard Edwards from Oxford.

The church having been rebuilt about the year 1720, all memorials of such eminent persons as had there been interred were, by the barbarous order of some ignorant persons, destroyed.—[Ed.]

† The first of these chants, which is in very common use in all our choirs, is here given, adapted in the same manner as the *Gloria Patri*.—[Editor.]

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ON THE CHANGE OF THE C CLEF.

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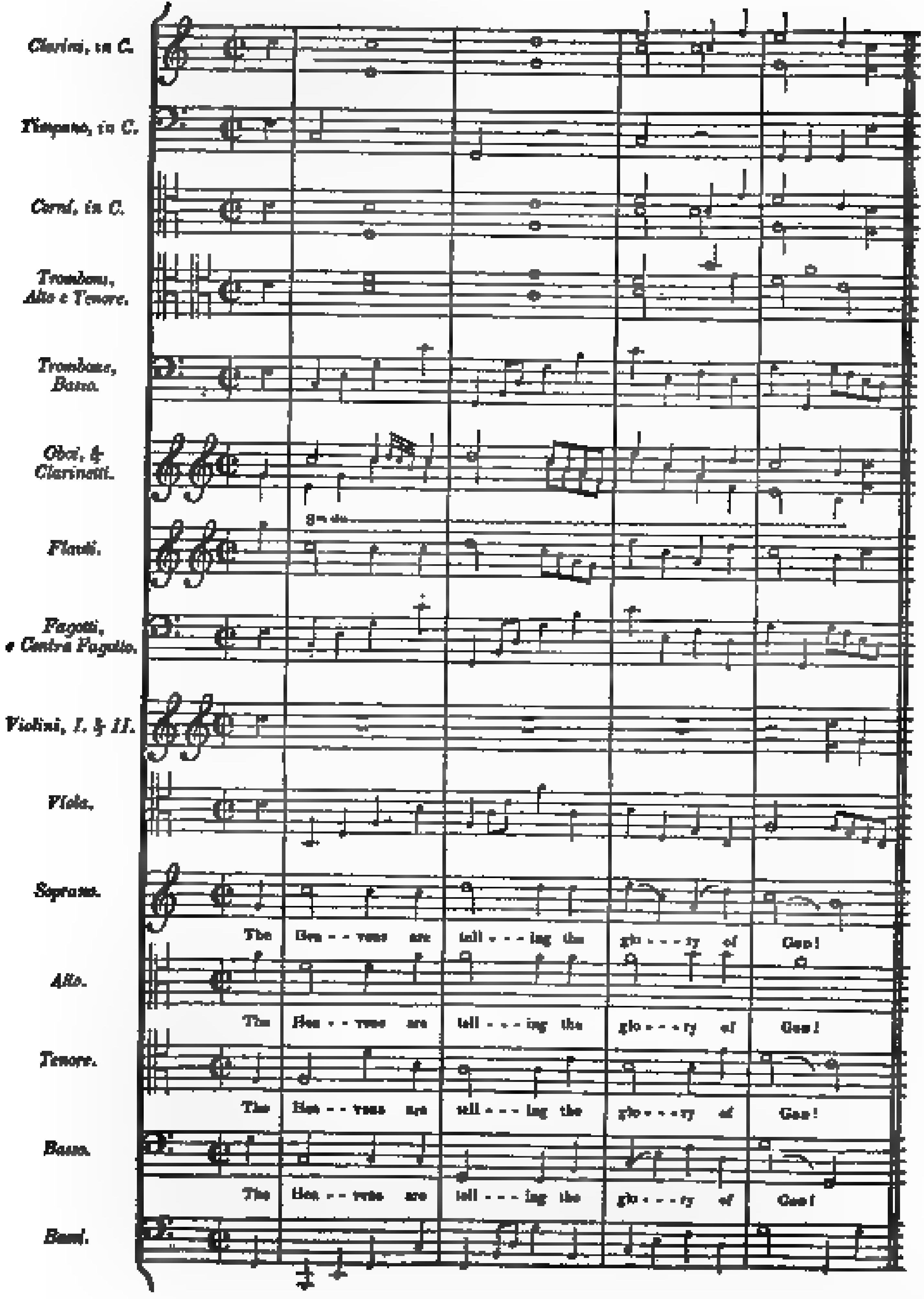
Clarini, in C.
Timpano, in C.
Corni, in C.
Tromboni, Alto e Tenore.
Trombone, Basso.
Oboi, & Clarinetti.
Flauti.
8va
Fagotti, e Contra Fagotto.
Violini, I. & II.
Viola.
Soprano.
The Hea - - vens are tell - - - ing the glo - - - ry of God!
Alto.
The Hea - - vens are tell - - - ing the glo - - - ry of God!
Tenore.
The Hea - - vens are tell - - - ing the glo - - - ry of God!
Basso.
The Hea - - vens are tell - - - ing the glo - - - ry of God!
Bassi.

ON THE MUSICAL DRAMA

[illegible]

[illegible]

[illegible]

[illegible]

THE THEATRE ITALIEN,

Or, Italian Opera-House in Paris.

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T. F. D.

ON THE ENGLISH WORDS OF HAYDN'S CREATION.

To the Editor of the Harmonicon.

SIR,—A correspondent, who addresses you in No. XXXV. under the simple signature of "A Hearer" (of the York music), has, in the midst of various judicious and pertinent observations, displayed, in one of his paragraphs, a whimsical prejudice, which—as the object of it has no more to do with that occasion than with any other occasion of sacred music, though it is not irrelevant during the Oratorio Season—I hope you will allow me space now to combat it through the channel of your very entertaining compilation.

Amongst other causes of complaint, which however he confesses were greatly outweighed by the general excellence of the performance, he very properly notices the confusion which arose from having negligently suffered three different versions of the words of *The Creation* to make their way into the orchestra. He is not however content with asserting that only one translation should have been admitted to be used as adaptations to the music, but says "it is much to be regretted that the original translation was not adhered to." Why?—because, although "in some respects it is faulty, the ear had got reconciled to now and then an awkward expression, and the new edition is very far from being always an improvement." If the first argument were all that could be advanced in favour of the original translation, and if it shall appear to be hardly possible that the ear should get reconciled to some of the expressions, for example "See flashing through the wet," &c. and that the new edition contains none such, the logic employed by your correspondent is strictly on a par with that of the rustic who continued to drive his donkey to market with one panier laden with wares, and the other with stones to balance them, rather than get an equilibrium by equal divisions of the wares themselves, as recommended to him; and then assigned as his reason, that his *father had done so afore him*.

The objection to the new translation, granted for the argument, that it is very far from being always an improvement, is best answered by quoting "A Hearer's" own comparative specimen. "Why," he asks, "is *achieved* altered to so vile a singing word as *accomplished*?" All who consider the capabilities of the voice know, that the important points to study are, the accented syllables. The former word, in that instance, has the accent on the vowel *e*, which is accordingly the thinnest and least favourable to the voice of all the vowel sounds; the latter, and to "A Hearer" the objectionable one, has the accent on *o*, and with its fullest intonation. The syllable *plished* is certainly bad, but being unaccented it is given to a short and comparatively insignificant note, and is therefore of little or no consequence. I now proceed to place a few passages of the original and the improved translation (as those certainly consider it who adopted it for the use of the York meeting) in juxtaposition, in order to afford to the reader an opportunity of judging whether "A Hearer" was influenced, in his remarks on the two editions, by a rational view of the merits of each, or by prejudice.

ORIGINAL.	NEW.
1st Act.	
The gloomy, dismal shades of dark.	The gloomy shades of ancient night.
Affrighted fled Hell's spirits black in throngs.	The infernal host confounded and dismayed.
Outrageous storms now dreadful arose.	The dreadful tempest now is roused.
As chaff are impelled the clouds.	Swift fly the clouds on the raging winds.
Now from the floods in steams ascend reviving showers of rain,—the dreary, wasteful hail.	Now, on the parched earth descend reviving showers of rain,—dreary now wasteful hail.
The marv'lous work beholds amazed the glorious hierarchy of heaven.	The glorious hierarchy of Heaven behold, amazed, the marv'lous work.
Here vent their fumes the fragrant herbs.	Here fragrant herbs their odours breathe.
The Heavens are telling the glory of God.	The Heavens declare the glory of God.
The wonder of his work displays the firmament.—to day that is coming speaks it the day,—the night that is gone to following night.	The firmament displays the wonders of his work.—Day unto day doth utter speech—night unto night doth knowledge show.
2nd Act.	
His welcome bids to morn the merry lark,—and cooing calls the tender dove his mate.	The sprightly lark bids welcome to the morn—the turtle cooing, calls his tender mate.
See flashing through the wet in thronged swarms the fry on thousand ways around.	The Ocean's mighty waves the finny race explore, darting their liquid course.
Achieved is the glorious work.—The Lord beholds it and is pleased. Our song let be the praise of God.	Accomplished is the glorious work. The Lord beholds it and approves. Jehovah's praise shall be our theme.
On thee each living soul awaits; from thee, O Lord, they beg their meat. Thou openest thy hand, and sated all they are.	On thee all living souls depend; from thee, O Lord, they wait their food. Thou openest thy hand and fillest all with good.
3rd Act.	
Ye flowers breathe at him your balmy scent.	Ye odorous plants, ye flowers breathe to him your balmy scent.
Ye living souls extol the Lord.	Jehovah extol, ye living souls.
The dew-dropping morn, O how she quickens all. The coolness of evening, O how she all restores. How pleasing is of fragrant bloom the smell.	The dew-spangled morn, O how enlivening! The breezes of even, O how reviving! What rich perfumes the blooming bowers exhale.
With thee is life incessant bliss—Thine it whole shall be.	Thy name perpetual love inspires—Thou art all to me.
Thy praise shall last for aye.	Jehovah's praise for ever shall endure.

I am, &c.

* *

ECCENTRICITIES OF COMPOSERS.

A **German** writer informs the public, that in order to promote the interests of the art, he has been engaged for several years in collecting a variety of information relative to the productions, the composition and inspiration of celebrated composers, to serve as materials for a *Psychologic-aesthetic theory of the Art of Composition*. As a specimen of his labours, he gives the following:

Haydn, one of the most quiet of composers, he required no strong stimulus, no exhilarating punch or sparkling Champagne to give an impulse to his genius; but he had a peculiar sport of his own of another kind, a peculiar sort of humour, and that was a diamond ring which had been presented to him by Frederick the Great. Did it sometimes happen that at his studies the ideas would not flow with ease, the fault was at once laid on the ring; he had forgot to put it on. And no sooner was the magic ring on the composer's finger, and its brilliancy sparkling in his eye, than the spring of his awakened fancy was at once unsealed.

In order for the fancy of **Gluck** to become enkindled, nothing would do but he must be off to some green meadow. His [illegible] must perforce have his piano lugged thither, and a bottle of sparkling Champagne be placed at his side; and thus warmed by the double glow of the sun and his favourite wine, he poured forth some of the most brilliant of his inspirations. How woefully then have some of the writers of his life been mistaken! Inspired by Iphigenia, forsooth! nonsense, it was by the perfumes of a fresh-made hayrick.

Sarti took quite an opposite way to work. He shut himself up in a large dark room, faintly lighted by a single aperture; and in this abode, as melancholy as the grave, and not less silent, measured the live-long day, and frequently the night too, would he compose those lovely airs, which breathe all the freshness of the most gay and vigorous existence.

The method to which **Zingarelli** resorted to excite inspiration, seems scarcely less preposterous; before sitting down to compose an opera, he would read some portion of the lives of the fathers of the desert, perhaps the history of St. Anthony's temptation in the wilderness.

Sacchini declared the confinement of rooms and books, and sought his genius amidst the busy hum of men. He would roam up and down the streets with his pockets full of confectionary, and as the spirit happened to move, would note down his thoughts in his pocket book.

Paer wrote his *Sargino*, *Achilles*, &c. while trifling in the midst of his friends, quarrelling with his servants, playing with his favourite dog, or wrangling with his wife and children: and

Paisiello composed his *Nina*, his *Molinara*, and his *Barbiere di Siviglia* in bed.

What more easy,—what more simple, than to select one, or even try all of these methods, to see if, peradventure, one could not hit off something in the manner of Haydn, Gluck, or Paer.

"I can call spirits from the vasty deep.
* * * * * *
But will they come when thou dost call to them?"
Shakespeare.

MISCELLANEOUS.

By a private letter from Weimar, dated the 27th of January last, we learn, that the celebrated J. N. Hummel, Maestro di Capella to the Grand Duke, is engaged to write an Opera for the Grand Opera of Paris, and is at present exclusively employed in fulfilling that engagement.

Another great work of the same composer will soon appear in print in England, France and Germany, at the same time: "*A Theoretical and Practical Piano-forte School*," or a full introduction to that instrument.

We learn from the Dresden *Theatrical Gazette*, that the new Cantata, called "*La Lite Sposa*," by Morlacchi, Chapel-Master to the King of Saxony, was performed to the well known text of Metastasio's "*Componimento Drammatico*," on which occasion, no less than three thousand tickets of free admission were distributed.

On the 20th of November last year, Spontini's Opera "*Olympia*" was performed for the first time at Dresden, under the immediate direction of Carl Maria von Weber, so that there will be no further obstacle, as there had formerly been, to Weber's bringing out his own Operas at Berlin.

Review of Music.

The Violin *method of* **Instruction**, *&c. by* **Rode, Baillot** *and* **Kreutzer**, *edited by* **Baillot**, *and adopted by the Conservatory of Paris. Translated from the original Edition*, 1803. (Boosey & Co., 28, *Holles Street*.)

This work was first published before ours commenced, therefore we could not, without departing from the regulations we established at setting out, have noticed it, but that the present is a new edition. And even in this case we should have adhered to our resolution, had not the great merit of the volume, and its importance to the musical world, tempted us to transgress our rule.

French elementary writers on their art: they are, generally speaking, much more enlightened, much more intellectual than ours. They believe, and act up to their belief—that to enlarge the mind of a student is to extend his means of improvement in professional knowledge. Hence their books of instruction shew an activity of thought, and a spirit bordering on the philosophical, that causes us in these islands to view with surprise; but, unfortunately, without exciting that emulation which is so laudable, and leads so commonly towards the point of excellence.

This is in our opinion the best method, or book of instructions, for the Violin that we have yet seen; for it is an exemplification of what we have remarked above, concerning French didactic works on the art; and though the authors, in slightly touching on metaphysical matters, have not expressed themselves quite so clearly as we

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[illegible] and then [illegible] to apply them [illegible] own [illegible]

MOZART'S [illegible] CONCERTOS, newly arranged for the PIANO-FORTE, with additional keys, and Accompaniments of VIOLIN, FLUTE and VIOLONCELLO, by J. B. CRAMER. No. [illegible] (Cramer and Co. [illegible] Regent Street.)

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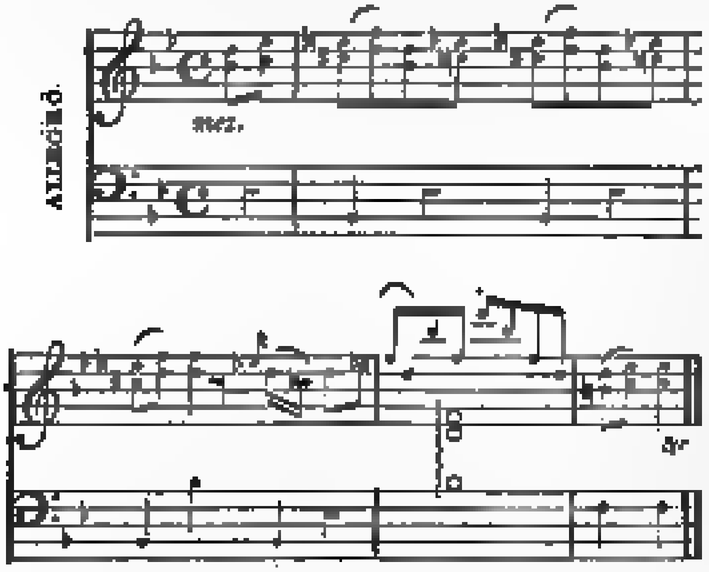
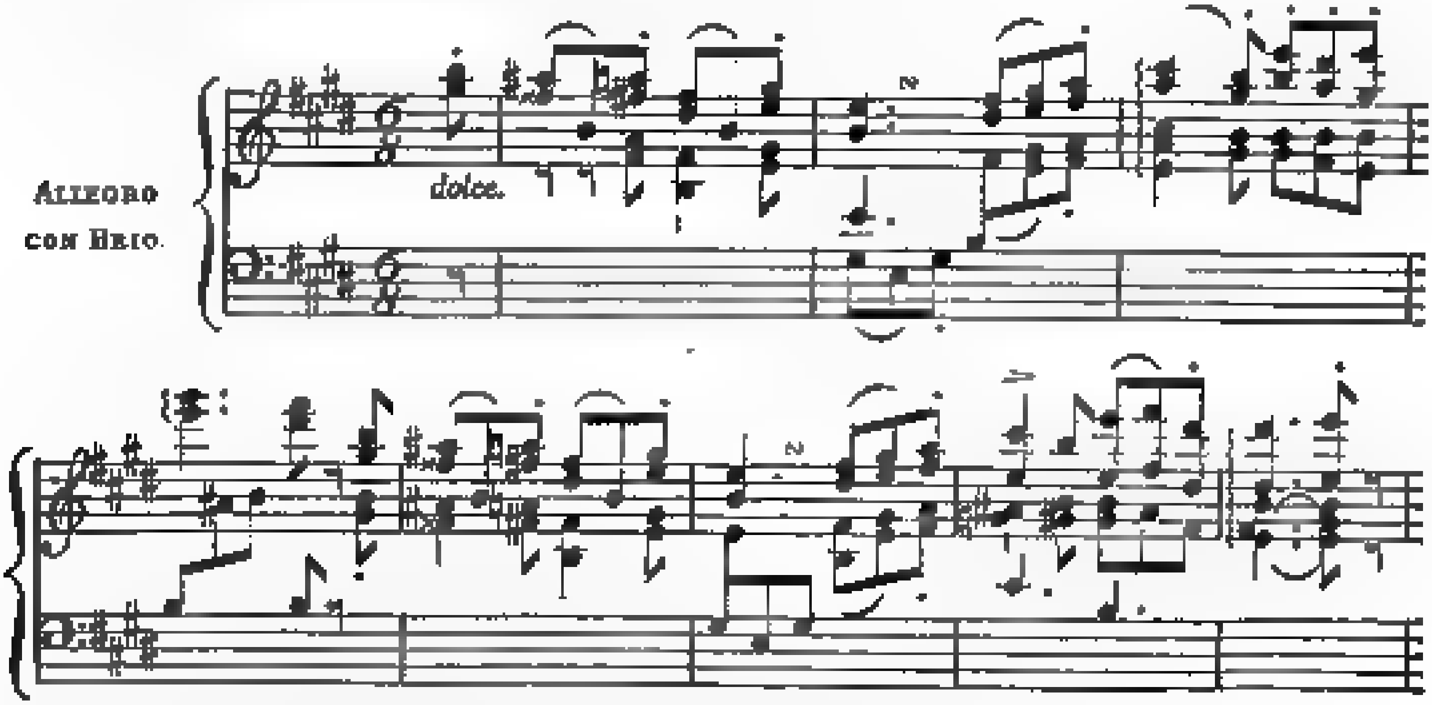
afford is almost incalculable; in fact, a concerto without some accompaniment would now have very little chance of finding any patient listeners. It begins thus:—



The whole is a very spirited composition, with a charming *andante* movement, and a brilliant finale. But it is not part of our plan to enter minutely into the merits of arrangements; we therefore have only to add, that this concerto is within the compass of most good players; it has none of the extravagant difficulties that are too often found in very modern works, but it possesses many more beauties than are generally discoverable in those publications which make execution the prime object.

RONDO BRILLIANT *for the* PIANO-FORTE, *composed by* J. B. CRAMER. Op. 72. (Cramer, Addison & Beale, 201, *Regent Street.*)

MR. CRAMER does not now very often give free play to his imagination; he rather writes for the fleeting moment, for a wide circulation, than with a view to the future, or for the chosen few, his contemporaries. In truth he has already done good service to the public, and if he were never to publish again for fame, but for the million, none would have any right to reproach him with a want of disinterestedness. But every now and then he brings out something that manifests him to the world in his real professional character, and the present Rondo is a case in point: it is a study, and only intended for those who will bestow as much time in practising, as the composer did in producing it. Without looking at the name, the author is announced; his elegance is conspicuous in every page, and his manner of expanding the theme is not less visible. The *Introduzione* does not, we must confess, strike us very forcibly; but the opening of the succeeding movement, which we annex, is full of melody and taste.



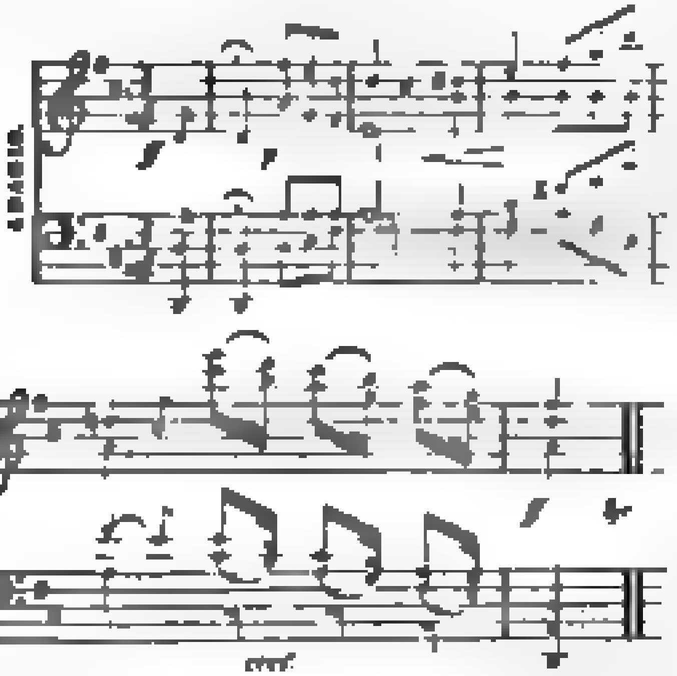
There are some ingenious modulations in this Rondo, together with passages that surprise by their originality; and though the character of the whole is that of brilliancy, yet this quality is not purchased at the expense of expression, the great charm of music, and the grand characteristic of Cramer.

HANDEL'S CELEBRATED OVERTURES, *newly arranged for the* PIANO-FORTE, *and dedicated with permission to* HIS MOST GRACIOUS MAJESTY, *by* J. B. CRAMER. Nos. 1 and 2. (Cramer and Co., *Regent-street.*)

IT is not at this moment the *fashion* to like Handel's music; but his compositions have a prodigious number of admirers among the great, witness the rank of the 800 people who assemble every week during the season at the Ancient Concerts, and are not cloyed by the annual repetition of nearly the same things.—Why should they be? a fine picture will certainly bear viewing once a year; and surely a fine musical composition will bear hearing as often. If teachers would introduce the works of the great masters to their pupils, they would render an important service to the art, and lay the foundation of good taste in the minds of those whom they instruct. But we fear, that there are many masters, or soi-disant masters, who are themselves unacquainted with the compositions properly called classical, therefore, cannot be expected to recommend them. We rejoice to see that several publications of this sort are making their appearance, and Mr. Cramer's name amongst these will do the cause much service, while he himself will reap no small credit from the aiding of so desirable an object. He has commenced with the overtures to the operas of *Berenice* and *Rinaldo*, both very good undoubtedly, but not so likely to be popular as many of the others,—the slow movement to the last excepted,—and therefore not so well calculated to bring the work into immediate and general notice. That he has arranged them well for the instrument, it is hardly necessary to state, for he knows the character of the music thoroughly, and is quite aware of the policy of rendering them as easy to the performer as is compatible with good effect.

BEETHOVEN'S GRAND SYMPHONIES, *arranged for the* PIANO-FORTE, *with* ACCOMPANIMENTS *of* FLUTE, VIOLIN *and* VIOLONCELLO, *by* J. N. HUMMEL, *Maître de Chapelle to the Duke of Saxe Weimar.* No. 2. (Chappell and Co., 50, *New Bond Street.*)

THE first number of this work, containing the symphony in C, was mentioned in our last volume. A second now appears, which is No. 1 in the quarto edition in score,* published by Cianchettini and Sperati, commencing thus:

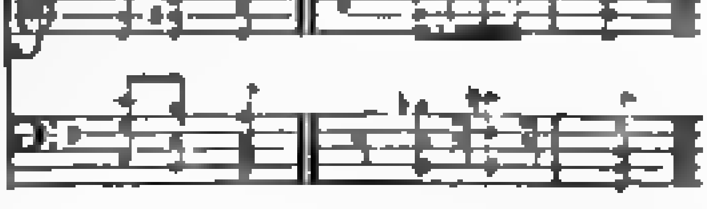


This and the symphony in C minor, divide the opinions of the connoisseurs: both are equally grand in design, but brilliancy is the characteristic of the one, sublimity of the other; and we always find that judges entirely agree as to the positive merits of the two works, and only differ as to their relative qualities. Who can listen unmoved to the *Larghetto* in A of the present symphony, or hear without a quickened pulse the animating *scherzo*? —But we must not be seduced into a review of a work that is not contemporary with our own publication: we have only to speak of the manner in which M. Hummel has executed his task, and this is deserving of every praise. We thought the first of his series overloaded with notes, a fault that cannot be imputed to the present, which is the most masterly adaptation of a score that has ever fallen under our notice. The spirit of the original is finely preserved, and by means of the accompaniments the essential points are retained, except, of course, those which depend on a mass of sound—on drums, trombones, &c. We have also great pleasure in stating, that the very correct way in which this number, as well as the former one, is printed, entitles the editor to great commendation.

1. The Minstrel's Harp, *composed by* Dr. Clarke, *arranged as a* DIVERTIMENTO *for the* PIANO FORTE, *with* FLUTE *Accompaniment,* (ad. lib.) *by* T. A. RAWLINGS. (Clementi and Co. *Cheapside.*)
2. "The red, red Rose," *with variations for the* PIANO-FORTE, *by* BENJAMIN [illegible], *Mus. Bac. Oxon.* (Chappell and Co., 50, *New Bond Street.*)
3. The Warbler, *a series of* LIVELY RONDOS *for the* PIANO FORTE, *composed by* JOHN PARRY. Nos. 1 to 6. ([illegible] and Son, 102, *Regent Street.*)

THE first of these is in the smooth, agreeable style that Mr. Rawlings finds so generally pleasing in his divertimentos, and which we can easily imagine possesses a charm for a large class of performers: for he writes these compositions with great taste, and manages to give a brilliancy to many passages that are very easy to execute, though apparently otherwise. Thus it is in the present instance: here is no pretence to originality, and we could not quote a bar for any thing remarkable; yet the whole may be played before very good amateurs, and meet with applause. It comprises an Introduction, and the Air, first as an *andante grazioso*, and afterwards as an *allegretto*. The opening of this melody is so like "Auld Robin Gray," that it must be intended as an imitation.

The Introduction to No. 2 is good, and by far the best part of the publication. The Scotch air itself is, as every body admits, very beautiful, but though the present variations to it show some taste, they betray a want of experience in composition,—at least, so far as the piano-forte is concerned. The following harmonies in the second and third bars of the adagio, will make the learned and worthy professor of music in the University of Oxford blush as red as "The red, red rose," to think that a son of his should have suffered such errors to escape him:—



The *Warbler*, No. 3, has extended to six numbers. Bagatelles such as these can hardly be fairly tried by

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* In our third Number we erroneously stated from memory, that the symphony in C is No. 1 of the scores; it is the second in that edition.

Foreign Musical Report.

DRESDEN.

The only novelty at the German Opera of this place has been the revival of a melodrama, entitled *Salomon's Urtheil* (the *Judgment of Solomon*), the music by Quaisin. This composition contains many simple pieces, remarkable for the beauty and expression of the melodies, and was altogether very favourably received. The other operas given were *Jessonda*, by Spohr; the *Don Juan* of Mozart; the *Faniska* of Cherubini; *Der Freischütz*; *Die* [illegible] *Dame*; *Die beiden* [illegible] *de* [illegible]; *Jean de Paris*, by Boieldieu; *Fernand Cortez*; *Barbiere di Seviglia*, in German; and *Der neue Gutsherr*, an operetta in one act, by Boieldieu.

The list at the Italian Opera has been as follows: Rossini's *Cenerentola*, [illegible] in which a singer new to this place, of the name of [illegible], supported the principal character with great spirit and effect; *Il Fanatico*; *Le Nozze di Figaro*; *La Gazza Ladra*; and *Elisa e Claudio*, by Mercadante, which was given four times. The latter opera pleased considerably. It possesses many pieces of interesting music, which are marked with much originality, and do not betray the same servile imitation of the maestro of Pesaro, as the other compositions of this composer. But it must not be concealed, that it has at its outset undergone such changes, and has had so many new airs, as well as concerted pieces added to it, that it is quite another thing from what it was when it first made its appearance. After this followed *La Donna Caritea*, by [illegible], a piece which [illegible] things in the present time; *Il Maometto* of Winter, an opera which, though its composer is no more, would alone be sufficient to keep his name in remembrance, if that name were not made immortal by so many other master-pieces in almost every department of the art; and lastly, the *Tebaldo ed Isolina* of Morlacchi. The latter opera as performed was according to the improved score of the author, [illegible] written for a [illegible] [illegible] comparatively [illegible]. The chief character was admirably sustained here by Mad. Devrient, a singer whose style is no less classic than that of her acting is powerful and impressive.

WEIMAR.

All has been joy and festivity at this place, on account of the jubilee celebrated here in commemoration of the Grand Duke's having completed the fiftieth year of his high administration. Of course, on such an occasion, music has held a conspicuous place. As early as five in the morning the sound of bells summoned the inhabitants to the market place, where a thousand voices were heard chanting in chorus various local songs. A temporary orchestra had been erected in the garden fronting the Grand Duke's palace, and as early as seven, a cantata, the words by Goethe, and the music by Hummel, was performed under the direction of the composer. The effect of the whole was grand and imposing. A few brilliant chords introduced a chorus, the first couplet of which was accompanied by a full orchestra; the second was given as a distant chorus, with a soft harp accompaniment. Next followed a duet of a very pleasing character, which led to a grand chorus, which formed the finale. This was so great a favourite, that its repetition was called for during every day of the festivity. On the Sunday, a grand cantata, the poetry by [illegible], the music by Eberwein, was performed in the cathedral church, which was thronged almost to suffocation. The piece consisted of an opening movement, chorus, recitative and air, with final chorus in a spirited fugue. The composition was excellent, and admirably performed; indeed, such is the custom that a cantata [illegible] chiefly to make its appearance before the public. In the square fronting the palace, the musicians of the ducal band played and sang with German words a hymn to the tune of God save the King. But the most important part of all, in a musical point of view, was the opening of the new theatre. After an appropriate prologue by Professor Riemer, which was delivered with great spirit by Madame Jagemann, the *Semiramide* of Rossini was performed in the Italian language. It was very favourably received, and had a run of several nights. Various critical remarks appeared in different journals as to the consistency of opening a German theatre with an Italian opera; but the fact is, that German music, which could not be [illegible] at this place, [illegible] could not be otherwise. One critic remarked, that, by the side of many pieces of great power and merit in this opera, there was found much that is [illegible], and borrowed from various sources to every one. The opera, though given entirely by German artists, was very effectively performed, and was hailed with loud and unanimous applause. The decorations, scenery, &c. did great credit to the artists employed; they displayed good classic taste, and a power of conception highly honourable to the parties. Of the theatre itself, suffice it to say, that the building is in its style noble and elegant; and with regard to sound, has been declared by competent judges to be admirable; indeed, it is said to be surpassed in this respect by few theatres either in Germany or any other country.

STUTTGARD.

The opera season here has been more than usually effective. It opened with our worthy Kapellmeister Lindpaintner's opera *Der Bergkönig*, which was produced two seasons since, and of which we had occasion to speak in very favourable terms. It has been carefully remodelled, and several [illegible] from inappropriate [illegible] have not been neglected. It was followed by [illegible] *de Paris*; *Abu Hassan* of M. von Weber; and Mehul's *L'Aveugle de Toledo*, none of which, however, obtained any favourable reception. A tragedy was produced from the pen of Michael Beer, entitled *Der Paria*, which obtained considerable success. The music to it consisted of an overture and a funeral march, composed by our Kapellmeister Lindpaintner; compositions which are marked by great power and originality, and show a fine judgment in the choice and arrangement of the instruments. They were both encored, and most deservedly applauded.—The celebrated tenor performer, M. Wild, has lately paid us a visit, and delighted us with his unrivalled powers, however, in the operas *Der Sänger und der Schneider*. After this we had the well-known [illegible], the singer from Vienna, who gave us with an [illegible] powers, [illegible] in *Otello*, [illegible] in *Ricciardo* in *Agnes* [illegible] and Almaviva in *Il Barbiere di Seviglia*, and Tamino in *Die Zauberflöte*. Madame Veltheim from Carlsruhe also afforded us a treat in *Faniska*; indeed, we never recollect this part to have been so effectively performed here. After this were given *Don Juan*, *La Vestale*, *Le Nozze di Figaro*, *Der Freischütz*, and *Axur*.—The anniversary of the great Schiller was also celebrated here at the town-hall, to which there was a free admission, as to a national festivity. On this occasion, a subscription was opened for erecting a monument to the memory of this illustrious ornament of Germany. The principal part of the performance consisted of the songs of the poet, as set to music by various composers of eminence: among which was particularly distinguished the song, *Wo ist des Deutschen Vaterland?* Where is the poet's native land? set to music by [illegible] [illegible] at Tübingen, which by its sweet and appropriate expression excited (with a spontaneous burst of applause.—In church music we had a [illegible] of the masses of Haydn and Mozart, which were given in the Catholic church with full instrumental accompaniments; as also was the *Requiem* of Mozart, on the late solemn funeral of the Duke, and a grand *Salve Regina*, a new composition by A. F. Häser, which has been much spoken of, as blending much sweetness with grandeur.

[illegible]

Music continues to [illegible] among us, if not with a rapid, at least with a steady pace. Our short opera season has not been without its effect, and though our orchestra can make no claim to [illegible] performance, yet upon the whole there has been no falling-off, and the expectations of the public have rather been exceeded than otherwise. We have had [illegible] [illegible], Weber's *Freischütz*, [illegible], Rossini's *Barbiere di Siviglia*, [illegible], [illegible] and *La Neige* by Auber. We have had a variety of concerts by different artists who have visited us in their musical travels; the most remarkable was that given by the celebrated Bernhard Romberg, on his return from what we understand to have been a very successful tour in Russia. On this occasion he performed with that effect which no author can [illegible] to his own [illegible], his grand concerto in E minor. This noble portion of music contains every thing that is consistent with the dignity of the art, and stands as a model of pure excellence in these days of caprice and extravagance.

NAPLES.

Teatro S. Carlo. The long-promised production of Rossini's *Moses* has at length took place, but the opera met with a very cold reception. Afterwards was given a new opera entitled *[illegible]*, which made a *fiasco*, though the [illegible] tried to [illegible] the [illegible] of the [illegible]. It was from the pen of Signor [illegible], who after a long silence [illegible] [illegible] to the world of music. A new grand cantata was also given by that composer, which pleased much. *[illegible]*, an old opera by Mercadante, was produced here for the first time, but [illegible] no success.

Teatro Fondo. Mlle. Unger made a *furore* in [illegible] opera buffa, [illegible]. One of the [illegible] of the piece [illegible]. Here is a prima donna who promises us a [illegible] [illegible] with the [illegible] of the same opera [illegible]. Her beautiful voice, [illegible] the [illegible] of [illegible], her [illegible] and [illegible] acting, made an impression of the most powerful kind, and at the end of the opera she was called upon the stage amidst [illegible] and [illegible]. The same success attended her representation of the character of Rosina in Rossini's *Barbiere*. [illegible].

Teatro Nuovo. A very promising singer of the name of Francesca [illegible] made her *début* in the character of Cenerentola, in the opera of the same name, and obtained a very flattering reception. The tenor Angelo [illegible], who was also new to these boards, met with a [illegible] reception, and was not less admired for the power, beauty and flexibility of his voice, than for the [illegible] of his acting: rare qualifications to be found united in one tenor. Madame Fodor is returned here, after her journey to Paris, and appeared for the first time in Rossini's *Inganno felice*: she obtained great applause, and, at the close of the piece, was called upon the stage to receive the congratulations of the public on her return. Report says, that Rossini has adapted the music of his operetta *L'Inganno felice*, composed last year at Paris, to the words of the old farce *Il Matrimonio per [illegible]*, and that it is shortly to be produced at the Teatro S. Carlo. Rossini is a composer who suffers nothing to be lost.

MILAN.

Formerly it was the custom to have an intermission of operas during the latter part of the year, but lately this usage appears to have been abandoned, and there is no intermission of performances. But as there are now no works of merit to occupy public attention for so long a period, an endless repetition of operas, so familiar as household words, must be the necessary consequence. The list of performances at the Teatro [illegible], for instance, runs thus: *Tancredi*, *Cenerentola*, *Tancredi*, *Barbiere di Siviglia*, *Cenerentola*, *Tancredi*, *Cenerentola*, *Barbiere di Siviglia*, *Cenerentola*, *Barbiere*, *Tancredi*, &c. with [illegible] an occasional [illegible] of *Il [illegible]*. The singers are nearly all the same as last season; the only exceptions are the buffo [illegible], and a Signora [illegible], who is announced as coming from the Italian Theatre at Paris, and who has certainly come at a good time, [illegible], as the Signora [illegible] was taken ill the very day of her arrival, and has continued so ever since. A short time since, Madame [illegible] appeared here in [illegible] old opera, *[illegible]*. Her performance is still highly respectable, but years flow over us, and unfortunately their effect is visible to all the world, except the parties who ought most to be aware of the unpleasant warning. She, however, sung but a few nights, and was succeeded in the part by a Signora [illegible], who made her *début* here with tolerable success. She is a pretty woman, and what was wanting in voice, was made up by personal attractions. By the way of [illegible] among us in the midst of this dull routine, we had a visit from one of the best pianoforte players of our time, Signor [illegible], who has recently returned from his travels in France and England. He played a concerto between the acts, which obtained considerable applause, though this instrument is by no means a favourite here, and more than one wish was expressed that such talents should be exerted upon an instrument more [illegible]. [illegible] ballets, there has been nothing new; but [illegible] celebrated ballet entitled *[illegible]* was revived and met with great applause. That a [illegible] ballet like this, with all its [illegible], should have pleased in Italy for [illegible], is a [illegible] theatrical feature. But we are sure that the piece owes the greater part of this success to the favourite and expressive music of [illegible], in a manner which [illegible] knew well how to turn to such good account. In fact, it is to be regretted that so much excellent ballet music of excellent German masters, such as of a Weigl, and a [illegible], almost immediately after its appearance, be swallowed up in the vortex of oblivion. It is not less certain that many a composer would have written more melodious, rhythmical and characteristic music, had he begun by composing ballet music; and it might not, perhaps, be amiss to offer it as a piece of advice to the young composer, to exercise his talent in this way: but there it must be as genuine ballet-music, and not in the [illegible] which so frequently usurps that name. That the music of [illegible], which has now been familiar to the public for above five-and-twenty years, should again please so revived, is a proof that the really good and beautiful never grow old.

In the Teatro Re, three *farse* or kind of musical vaudeville in one act, have been produced: *[illegible]*, by Giuseppe [illegible], *La Capanna Moscovita*, and *Il Califfo di Bagdad*; but they made but little impression.

The Scala has been undergoing improvements, so that only the Canobbiana has been open. When the former at length reopened, it was with the old company, and with Mercadante's *Elisa e Claudio*, which failed through the fault of the singers, some of whom, and Donzelli in particular, were miserably out of tune.

That well-known speculator in theatricals, Barbaja, who is now at Naples, was lately here on his return from Paris. It is generally understood that, in conjunction with three individuals of this place, he is to undertake the direction of the Court Theatre. Nay more, it is reported abroad, that he has formed an alliance with the persons in question, and with his old friend Rossini, that they are to make a bold move and undertake, at one and the same time, the direction of the Neapolitan, Venetian, Milanese, Vienna, Paris, London, and Russian theatres, with other theatres, engage the whole herds of singers, and then dispose of them at will, drafting them from one theatre to another, like so many soldiers who dare not open their mouths to complain of superior orders. Even if this singer-and-theatre monopoly should not be found practicable, it is said, that at least there is an understanding between the different managers, that an exchange of singers between the principal theatres of Europe should take place.

After that eternal *Pietro il Grande, Czar di Russia*, &c., and to drive the public into the extremes of ennui, what should follow but those very old and most provokingly familiar friends, [illegible]. At last, however, came a new opera buffa, entitled *Gli Avventurieri*, the music by Signor Cordella, a composer who is of Naples, and already known to the public by several operas. It was received by the friends of the author with applause; the other part of the audience remained mute, for fear their expressions of disapprobation might be punished with another infliction of [illegible]. On the three first evenings, notwithstanding the moderate performance of the singers, the composer was called upon the stage, and obliged to [illegible] in spite of nature and his [illegible]. The music of this opera contains many things in a pleasing style, both in respect to song and instrumentation, though without any pretensions to much novelty or richness of ideas. The greater part of the accompaniments were however in the Rossinian style, full of noise, and heavily overcharged. The vocal parts have also been said to belong to the same school, but we think the imputation not justly founded: much of it certainly belongs to the older Italian school, and breathes a sweet and frequently beautiful style. It is true that some of the crescendos, at present so much in fashion, are to be found in it, but they are not injudiciously employed, and enough remains to show that the composer would well have dispensed with the use of them, had he not been obliged to sacrifice to the capricious goddess of the day. The first finale bears too strong a similarity to that of the *Don Giovanni*, and brings the very ideas of Mozart too frequently to the recollection.

ROME.

The present being the *Anno Santo*, there have been no operas, but it is understood that Signor Barbaja, the great manager-general, has engaged the theatre here, and means to make up for the long fast from music, by treating the Romans to a more splendid opera than they have enjoyed for many years. This must surely be a high favour to the Vatican.

BOLOGNA.

A solemn *Requiem* was performed here in the church of *San Giovanni in Monte*, to the memory of Padre Mattei, the well-known teacher of counterpoint in the musical Lyceum of this place. It was ably led by the composer Signor Giuseppe Pilotti, a scholar of the deceased, and the parts were sung with feeling, correctness, and spirit, by the pupils of the *Liceo Musicale*. The church was entirely hung in mourning for the solemn occasion, and in the centre stood a monument surrounded by lighted tapers, on which was read the following classic inscription:—

Stanislao Mattei [illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]

PALERMO.

Teatro Carolino. The composer Generali, from Barcelona, of whom we have before had occasion to speak, is chosen director of this theatre. On entering upon his functions, he composed in a few hours, upon the spur of the moment, a cantata, which was sung at the opening of the theatre, and its beauty, brilliancy, and appropriateness, produced an impression every way favourable to the composer. *Il Trionfo della Musica* followed, in which Mad. Fodor displayed her admirable talents, as well as in *Il Matrimonio Segreto*, of which one act only was given. This mode of dividing up an opera is a custom that should be more honoured in the breach than the observance."

PARIS.

As here only previously to the representation, we hardly dared flatter ourselves with the hope of seeing the so much talked of *Semiramide*. Those accustomed to the manner [illegible] of the late composer [illegible] disappointed expectations. A new and strong attraction excited general expectation, [illegible] of the same character; and those who were now afforded the opportunity of considering a [illegible] opera appeared to [illegible], ready to prove by fight [illegible]. Nevertheless, let us hasten to say, there is still an injustice in deciding on a first trial, where the apprehension arising from a debût, and a suffering state of health, did not allow to Madame Mainvielle the opportunity to display the plenitude of her powers. Justice demands that a revision should be [illegible]. We will there offer up our wishes that a speedy re-establishment may allow Madame Mainvielle Fodor to display that pure and brilliant voice which charmed us five years ago, and to prove that the sky of Naples, under which she has sojourned such a [illegible] period, has not exhausted all her vocal powers. As a dramatic actress, Madame Pasta possesses an incontestable superiority; she personates with more majestic dignity, she displays more ability, and developes the main springs of the part. In the tomb scene above all, where she depicts maternal tenderness, her pathos and remorse take a profoundly deep and powerful colouring. The numerous curtailments which have been made, shorten the duration of the *Spectacle*. Amongst the four beautiful duets which this division contains, three are retained. The admirable finale to the first act was perhaps better relished than at the first representation, and the oftener it is heard, the better effect it will produce.

After the first sensations of terror announcing the apparition of Ninus, the choruses and orchestra stop suddenly, the general consternation is expressed by the following passage, repeated in succession and in an under voice by each character:

"Qual mesto gemito," &c.*

What groan is that which comes from the tomb?—
My blood freezes in my veins!—
I scarcely breathe for terror

This air in the minor key contrasts well with the grandeur and brilliancy of the preceding pieces, and with the subsequent *Presto*, which concludes the act. The part of *Arsace* might be made the most interesting of the new work; unfortunately Mdlle. Schiasetti sings it in a lamentably weak. Madame Pasta, after leaving us something to wish in her first cavatina, had some divine moments, both as a tragedian and a singer.

——— A German herdsman and labourer, of the name of Eulenstein, is at present astonishing all Paris by his performances on the Jew's harp. By dint of great application and practice, he has converted this harsh, meagre, and vulgar instrument into one of the most elegant, harmonious, and flexible character. Availing himself of sixteen different harps, which he manages with such dexterity that the tune of the music in which he plays is never suspended for a moment, by the change from one to another, he runs with ease over four octaves, and executes with great grace and expression the most difficult Italian, French, and German pieces!!

The Drama.

KING'S THEATRE.

THE *Crociato in Egitto*, so sadly got up this season, has, for want of something else, continued to be performed to houses not over full, in which orders were abundant, and good company remarkably scarce. It is true, that *La Donna del Lago* has been attempted during the month, but without any success; for Madame Caradori, to whom the part of *Elena* was given, was not then very strong in health, and, except Signor Curioni, she was badly supported: the choruses in particular, the best part of the opera, were wretchedly weak and imperfect. This department is, in the advertisements, said to be much strengthened: but the real fact is, that the number of persons is diminished. A new opera, by Morlacchi, was announced early in the last month, but had not appeared when our work went to press. We anticipate very little from it; for Signor Velluti's part constitutes nearly the whole of it.

DRURY-LANE THEATRE.

A NEW "National Ballad Opera," named *Malvina*, was produced at this theatre on the 4th of last month, written by Mr. George Macfarren, and "composed, selected, and arranged by Mr. T. Cooke." The story is collected from the various poems attributed to Ossian, and the music is, for the main part, certainly a selection of Scotch and Irish Airs. The following are the characters and their representatives:—

CALEDONIANS.	
Fingal, (King of Scotland,)	*Mr. Powell.*
Oscar, (his Son)	*Mr. Sinclair.*
Toscar, (Father of Malvina)	*Mr. Pope.*
Starno, (his Warder)	*Mr. Bedford.*
Ruro, Oscar's Attendant	*Mr. Fitzwilliam.*
Shelvie, (a Pedlar)	*Mr. Harley.*
Malvina,	*Miss Stephens.*
Cathlin, (her Attendant)	*Miss Povey.*
HIBERNIANS.	
Cathullin, (Lord of Ulster)	*Mr. Horn.*
Motran, } Irish Chieftains	{ *Mr. Archer.*
Conlath, }	{ *Mr. Wallack.*
Morna,	*Miss Kelly.*

By the help of a good deal of beautiful scenery, the zeal of performers, and a pre-disposition on the part of the public, this has succeeded remarkably well: and we are glad of it, for the house wanted something to replenish its treasury, which we learn with pleasure is filling fast.

COVENT-GARDEN THEATRE.

EXCEPT a new piece in two acts, entitled *Norah, or the Girl of Erin*, nothing musical has been performed at this theatre during the month. The comedy, or tragi-comedy, of *The French Libertine*, has been acted for several nights with indifferent success, and we hear is about to be withdrawn.

The Oratorios.

THE King's Theatre has always the precedence in name; but as connected with Oratorios, is always the last in fame. On the 30th of January, King Charles's Martyrdom, a portion of *The Messiah* was attempted, and seldom has been so miserably sacrificed: there wanted only another thief, to render it a perfect emblem of the Crucifixion. After this, some agreeable music selected from two MS. operas by Lord Burghersh, was performed, and met with a considerable share of genuine applause. At the commencement of the real Lent season, a regular Oratorio, on every Wednesday and Friday, was announced; but after the first few days, the Wednesday was dropped: and when the next week arrived, lo! there was no performance at all, of any kind. This by no means surprised us, for, after the sample of three or four nights, it did not appear likely that the public would throng in crowds to witness such incongruous bills of fare, and to be disappointed of what the advertisements promised. Moscheles was announced as engaged, though he had never been applied to, and Lindley was set down for a concerto without receiving notice of the manager's intention: the consequence was, that the former refused to appear, and the latter declined to play.

At Covent Garden the performers are entirely English: Miss Stephens, Miss Paton, Madame Vestris, Messrs. Braham, Phillips, &c., constitute the vocal strength. *The Messiah* has been performed even to overflowing houses, and in a most effective manner. A piano-forte concerto by Moscheles has made a great sensation, and many other attractions have been successively offered.

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* See HARMONICON, vol. ii., page 164.

On Wednesday the 8th of last month, a new MS. Oratorio, in two acts, composed by Sir John Stevenson, who is so well known for his many beautiful melodies, was performed for the first time. It is named Thanksgiving, and ought rather to be called a collection of recitatives, airs, concerted pieces, and choruses, than an oratorio; for as the words consist merely of detached scriptural passages, having not the slightest relation one to the other, there is nothing of a dramatic kind in its form, not even a narrative to connect the various texts together. The composer has not attempted much, and has confined himself chiefly to the style of Handel, some of whose works he appears occasionally to have had in his memory while writing his present composition. Not that any intentional plagiarisms are apparent. The new airs, as might have been expected, [illegible] in point of melody, but are not remarkable for originality. The concerted pieces have merit, and some of them produced a considerable effect. The choruses at their commencement, lead the hearer to expect something of a superior kind, but too often disappoint his hopes: the last, however, is grand, and the winding-up of it is particularly imposing, and was strongly felt by the whole audience. The oratorio was exceedingly well performed, and received with a fair share of applause, though it must be granted that no enthusiasm in its favour was exhibited by the public. It was repeated on the following Friday, and drew a tolerably full house.

ROYAL ACADEMY OF MUSIC.

"Strong charges against the character of Mr. Bochsa having recently appeared in several of the public prints, the Committee of the Royal Academy of Music felt it to be their duty to require of him to state what measures he had adopted for the purpose of refuting such charges; and Mr. Bochsa having declared to them his intention immediately to institute legal proceedings against the authors of those charges, the Committee have determined that, till the result of those proceedings shall be known, Mr. Bochsa shall discontinue his attendance at the Royal Academy of Music. At the same time the Committee think it due to Mr. Bochsa to state, that his conduct as connected with the Academy during the time he has been employed in it, has been most punctual in every respect."

⁂ The foregoing paragraph has appeared in several of the daily papers, and we heartily congratulate the friends of the Academy, the professors attached to it, the parents of the pupils, and the public at large, on the very proper course adopted by the Committee to relieve this Institution from the serious imputations under which it has hitherto laboured. Strict justice may be confidently expected from the individual respectability of the members composing the Committee. We hope and trust they will do their duty manfully, unawed by [illegible], intrigue, or influence of any kind. We shall pay particular attention to the proceedings, and in due time fully acquaint our readers with such particulars as we at present possess and may hereafter obtain.

Obituary.

LATELY died at Milan, Signor AMBROGIO MINOJA, many years director of the Conservatory. He was a native of Ospedaletto in the district of Lodi. He studied counterpoint at Naples, under the celebrated Sala, and composed several operas for the theatres of Rome and Milan, many pieces of church music, and various instrumental compositions, of which his quartetts, entitled *I Divertimenti della Campagna*, enjoyed considerable success. In 1797 he obtained the golden medal of 100 sequins value, awarded by the then General Buonaparte to the best funeral symphony in honour of General Hoche. On occasion of Napoleon's being crowned king of Italy, he composed a *Veni Creator* and a *Te Deum*, which were performed in the Cathedral of Milan, by an orchestra of two hundred and fifty persons. He also composed a Cantata for the *Scala* on the marriage of the Viceroy of Italy. All these display the hand of a master, and added much to the reputation of the composer. In the library of the Italian Society of Arts and Sciences is a *De profundis* in three parts by this same author, which has been spoken of as a work of high power, and is particular for the taste and beauty of the instrumental accompaniments. He was also distinguished as a writer of taste, and an interesting volume, from his pen, which appeared at Milan in 1812, entitled *Lettere sopra il Canto*, was translated into German.

THE once-celebrated theatrical singer, CHARLES INCLEDON, closed his chequered life at Worcester on the 11th of February. He was a native of St. Keverne, in Cornwall, and descended from a respectable family in the West of England. At an early age he was placed in the choir of Exeter Cathedral, and studied music under Jackson, the celebrated composer, which situation he quitted, and entered on board the Formidable man of war of 98 guns, under the command of Captain, now Rear-Admiral Cleland. On the West India station he changed his ship and served on board the Raisonnable of 64 guns, then commanded by Lord Hervey, where his vocal powers and sprightliness of character endeared him to the officers and crew. In this ship he attracted the notice of Admiral Pigot, Commander of the fleet, who frequently sent for Incledon, and sang catches and glees with him and Admiral Hughes. He returned to England in 1783, when Admiral Pigot, Lord Mulgrave, and Lord Hervey gave him letters of recommendation to Mr. Sheridan and the late Mr. Colman. His first appearance on the stage was at Southampton, as *Alphonso*, in the *Castle of Andalusia*, in 1784. In the next year he first appeared at Bath, in *Belville*, in *Rosina*, on the same night that Miss Brunton, afterwards Mrs. Merry, made her first dramatic essay in the *Grecian Daughter*; and his subsequent career as a singer is too well known to need relation.

His voice, when in his youth, was one of the finest and most powerful ever heard, and his execution of the celebrated song of the "Storm," was not only as a vocal effort, but also as an histrionic exhibition, perfectly unique. Like too many of the members of his profession, he was improvident; but it has been stated, and in justice to his memory it ought to be recorded, that having thrice married, he upon each occasion settled all he possessed upon his children by the preceding marriage.

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No. XL., April, 1826.

MEMOIR OF JOHN PETER PIXIS.

This name, though long esteemed abroad, especially in Germany and France, has till lately been little mentioned in England, but is now become favourably known by means of several happy musical productions. The appellation belongs equally to two brothers, who though both highly distinguished as performers on their respective instruments, are not on the same equality as composers.

[illegible] JOHN PETER, the principal subject of this memoir, has [illegible] the [illegible] age [illegible] the elder brother, Frederic William. The former was born at Manheim, in the Grand Duchy of Baden, in the year 1788. Pixis, the father, who was himself a professor, [illegible] one of the best organists of the age, [illegible] in both his sons; but [illegible] which has been [illegible] observed [illegible] He consequently resolved upon undertaking himself the musical education of his children. Having been for some time the pupil of the famous Abbé Vogler, no master could have been more adequate to the task; and his sons rewarded his labours by the rapid progress they made at once in the practical and theoretical departments of the art. The knowledge of the principles of harmony, the importance of which he [illegible], proved particularly useful to his younger son, John Peter, who, soon after the commencement of his musical studies, had shewn the strongest anxiety to bring forth something of his own invention, as well as the capacity to produce it.

John Peter made himself a thorough performer on the Pianoforte, and [illegible] a considerable mastery over the Violin and Violoncello. In a very few years the two children had advanced to such a state of musical accomplishment, that they excited universal admiration, and at the age of seven and nine years performed for the first time at the court of the Grand Duke of Hesse Darmstadt, to the satisfaction of the sovereign. Encouraged by the applause and presents which the young artists received on this occasion, their parents determined upon travelling with them over the continent, and accordingly departed from their native city in 1796, and continued their tour during ten years without intermission. In this time they had visited all the principal cities of Germany and the capitals of Prussia, Poland, Russia, and Denmark; and from these places the public journals spread their reputation as the greatest musical phenomena of the age over the rest of the continent. Whilst residing at Hamburgh, the elder Pixis had the good fortune to become for some time the pupil of the great Violin-player Viotti, who unsolicited and without remuneration, undertook the further tuition and cultivation of his great talents.*

At the termination of this long professional tour, the father chose that best school for German musicians, Vienna, as his future residence, intending that the theoretical studies of his sons should be finished there, and that they should, at the same time, be made acquainted with all the great masters then living in that capital. After both had studied for some time under the celebrated Albrechtsberger, they quitted their parents, and set out on a second tour, into the interior of Germany.

The two brothers, thus separated from their parents, at the conclusion of their journey parted also from each other; the elder settling in Prague, and the younger returning into the country, with the intention of devoting in [illegible] solitude the whole of his time to study. The fruits of this retirement were several works of the higher order of composition, as [illegible] Quartetts for the Violin, &c., [illegible] Symphonies, and some Overtures for a grand orchestra. In 1812 John Peter again joined his parents at Vienna, and remained with them, except during the short interruption of a trip to Italy, until 1824. In this year he left Vienna for Paris, where he has resided in the active pursuit of his vocation, up to the present time.

As a Piano-forte player, J. P. Pixis belongs to that modern Viennese school of which Hummel is generally considered as the chief, and which makes brilliancy of execution its principal, and but too frequently its sole object. His performance is indeed of the highest order, and is particularly distinguished for the [illegible] as well as for a manly and powerful style. The works upon which his fame depends are very [illegible] of single [illegible] with variations, [illegible] dignified by the term [illegible] no doubt [illegible] of his best productions [illegible] worthy of that title in [illegible] enlarged sense.

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* Frederic William Pixis [illegible] Violin players of Germany. He [illegible] the Violin at the Grand Conservatory of Music [illegible] director of the Opera band.

[illegible]

OF PSALM SINGING

[illegible]

[illegible]

left to his numerous little pieces many a curious record of his equivocal sentiments. He was indeed very far from being devout, when he found the learned Vatable, the Hebrew professor, probably to reclaim a perpetual sinner from profane rhymes, as Marot was suspected of heresy, confinement and dungeon days being his abhorrence, suggested the new project of translating the *Psalms* into *French verse*, and no doubt assisted the bard; for they are said to be "traduicts en rithme *Françoyse* selon la verité Hebraïque." The famous Theodore Beza was also his friend and prompter, and afterwards his continuator. Marot published fifty-two Psalms, written in a variety of measures, with the same style he had done his ballads and rondeaus. He dedicated to the king of France, comparing him with the royal *Hebrew*, and with a *French* compliment!

Dieu le donne aux peuples Hebraïques
Dieu te devoit ce pense-je aux Galliques.

He insinuates that in his version he had received assistance.

"——— par les divins esprits
Qui ont sous toy Hebrieu langage apris,
Nous sont jettés les Pseaumes en lumiere
Clairs, et au sens de la lettre premiere."

This royal dedication is more solemn than usual; yet Marot, who was never grave but in prison, soon recovered from this dedication to the king, for on turning the leaf we find another, "Aux Dames de France." Warton says of Marot, that "He seems anxious to deprecate the raillery which the new tone of his versification was likely to incur, and is embarrassed to find an apology for turning saint." His embarrassment, however, terminates in a highly poetical fancy. "When will the golden age be restored," exclaims this lady's *Psalmist*.

"Quand n'orrons plus de cours ne lieux
Les chansons de ce petit Dieu
A qui les peintres font des aisles?
O vous dames et damoiselles
Que Dieu fait pour estre son temple
Et faictes sous mauvais exemple
Retentir et chambres et salles
De chansons mondaines ou sales." &c.

Knowing, continues the poet, that songs that are silent about love can never please you, here are some composed by love itself; all here is love, but more than mortal! Sing these at all times.

Et les convertir et muer
Faisant vos levres remuer,
Et vos doigts sur les espinettes
Pour dire sainctes chansonnettes.

Marot then breaks forth with that enthusiasm, which perhaps at first conveyed to the sullen fancy of the austere Calvin the project he so successfully adopted, and whose influence we are still witnessing.

O bien heureux qui voir pourra
Fleurir le temps, que l'on orra
Le laboureur à sa charrue
Le charretier parmy la rue
Et l'artisan en sa boutique
Avecques un Pseaume ou Cantique,
En son labeur se soulager.
Heureux qui orra le Berger
Et la Bergere au bois estans
Faire que rochers et estangs
Apres eux chantent la hauteur
Du sainct nom de leur Createur.
  Commencez, Dames, commencez
Le siecle doré avancez
En chantant d'un cueur debonnaire,
Dedans ce sainct cancionnaire.

  Thrice happy they who may behold,
And listen in that age of gold!
As by the plough the labourer strays,
And carman mid the public ways,
And tradesman in his shop shall swell
Their voice in Psalm or Canticle,
Singing to solace toil; again,
From woods shall come a sweeter strain!
Shepherd and village maid shall vie
In many a tender Psalmody;
And the Creator's name prolong
As rock and stream return their song!
  Begin then, ladies fair! begin
The age renew'd that knows no sin!
And with light heart, that wants no wing,
Sing! from this holy song-book, sing!*

This "holy song-book," for the harpsichord or the voice, was a gay novelty; and no book was ever more eagerly received by all classes than Marot's "Psalms." In the fervour of that day, they sold faster than the printers could take them off their presses; but as they were understood to be songs, and yet were not accompanied by music, every one set them to favourite tunes, commonly those of popular ballads. Each of the royal family and every nobleman, chose a psalm or a song which expressed his own personal feelings, adapted to his own tune. The Dauphin, afterwards Henry II., a great hunter, when he went to the chase, was singing *Ainsi qu'on oit le cerf bruire*, "Like as the hart desireth the water brooks." There is a curious portrait of the mistress of Henry, the famous Diane de Poitiers, recently published, on which is inscribed this *verse of the Psalm*. On a portrait which exhibits Diane in an attitude rather unsuitable to so solemn an appearance, no reason could be found to account for this discordance; perhaps the painter, or the lady herself, chose to adopt the favourite Psalm of her royal lover, possibly to designate the object of her love, besides its double allusion to her name. Diane, however, in the first stage of their mutual attachment, took *Du fond de ma pensée*, or "From the depth of my heart." The Queen's favourite was,

Ne vueilles pas, ô Sire,
Me reprendre en ton ire,

that is, "Rebuke me not in thy indignation," which she sung to a fashionable jig. Antony, king of Navarre, sung, *Revenge moy pren la querelle*, or "Stand up, O Lord, to revenge my quarrel," to the air of a dance of Poitou. We may conceive the ardour with which this novelty was received, for Francis sent to Charles the Fifth Marot's collection, who both by promises and presents encouraged the French bard to proceed with his version, and entreating Marot to send him as soon as possible *Confitemini Domino quoniam bonus*, because it was his favourite Psalm; and the Spanish as well as French composers hastened to set the Psalms of Marot to music. The fashion lasted, for Henry the Second set one to an air of his own composing. Catherine de Medicis had her *Psalm*, and it seems that every one at court adopted some particu-

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* In the [illegible] already referred to [illegible] of Marot's [illegible] to [illegible] [illegible] of *Bonnet*."

† As Warton has partly drawn from the same source, I have adopted his own words whenever I could. It is not easy to write after Thomas Warton whenever he is pleased with his subject.

[illegible]

ADDENDA TO THE HISTORY OF MUSIC.

To the Editor of the Harmonicon.

Sir,

[illegible]

THE ROYAL ACADEMY OF MUSIC AND [illegible]

[illegible]

tuted in obtaining its full and ample development, and that, therefore, of "the difficulties of various sorts" by which the Committee state themselves to "have been met in the execution of their project," the "want of information as to the rules and regulations necessary to adopt for the government of such an institution," was NOT, *necessarily*, among them.

Next as to the *fitness of the individual chosen.* The "testimonial" already quoted does not, with all its glaring partiality, name Monsieur Bochsa as a member of the French Academy, whose 'system' was to be adopted, does not refer to him as one of its successful professors, and does not establish for him the least connexion therewith*. Nor has "KNOWLEDGE *of the system pursued in the French Academy*" was a sufficient reason with the Committee of Management why the talents, the acquirements, the CHARACTER, and the pretensions of the whole body of English Professors should be passed over so contumely and a fugitive foreigner,—who, to say the very *least* of him, had fled from his native land under accusations which he might have refuted, had he been able so to do, before the tribunals of his country,—be placed at the head of the English Academy of Music, which boasted of having the King for its patron, and the Nobility for its supporters!

Of Monsieur Bochsa's exploits in the Oratorio and concert way, we have nothing to add to the expose contained in the letter of JUSTUS; but it might have been worth the while of the Committee to consider of the word, as it evidently is the duty of the assignees to inquire into the *legal* right exercised in giving away property, of any description, at the very critical period of his affairs when the donations to the Royal Academy took place.

We come now to what we have reserved as the last, though it is not the least, part of our disagreement with the Committee as to the course pursued towards this man. "Strong charges," they say, "have been made against his character, and they have required him to state what measures he had adopted for the purpose of refuting such charges. He "declared his intention to institute legal proceedings against the author of these charges," and they suspend his attendance at the academy till the result of these proceedings be known. He does NOT deny the charges, he does NOT, with honest indignation, declare his readiness to meet and overwhelm with confusion *his accusers*, he does NOT court inquiry into his conduct, and refer to his past life for the evidence of his integrity. No: he talks of instituting legal proceedings against those who have said that of him which he does not *deny*, and the Committee very good-naturedly wait the result of the proceeding. But, Monsieur Bochsa does not keep *his word*: he does not institute the threatened proceedings—and in the very teeth of this violated pledge, the Committee suffer their secretary to issue in their name the testimonials in favour of Monsieur Bochsa, which have already formed part of the present article.

In this paper the Committee are made to say, that the "conduct of Monsieur Bochsa has been without blame or reproach." We beg to inquire whether this opinion is formed *from* what has actually passed "under their observation," or results from an investigation set on foot by the alarming imputations which led to the suspension? Are the Committee satisfied of the fact, from strict inquiries instituted among the young females themselves? Are the parents of the pupils quite satisfied, after all that has passed, that Monsieur Bochsa should continue his private lessons to their daughters? Do the Committee really consider the introduction of a certain *lady* to the pupils, as a [illegible] *teacher* and the example set by such a person, as undeserving of reproach?

Whether we look to the first appointment of this man, to his continuance in office, to the mode of getting rid of him, or to the ill-judged document which he has had the cunning to obtain, we cannot but regret that the Committee of such an Institution should have suffered themselves to be duped by the wretched intrigues of so contemptible a Frenchman, and have rendered necessary the present exposure, which it has become an unpleasant, but a very important part of our duty to make.

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FINANCIAL STATEMENT OF THE LATE YORKSHIRE FESTIVAL.

THE following is a correct statement of the result of the Second Yorkshire Festival, September 1825, omitting the expenses attending the erection of the new Concert-Room.

RECEIPTS.

Minster.	£.	s.	d.	£.	s.	d.
Tickets	16,[illegible]	0	0			
Showing Preparations	74	10	0			
Donations	[illegible]	10	0			
Books	604	11	0			
Sale of Materials	[illegible]	7	0			
				18,[illegible]	0	0
Concert Room.						
Concert and Ball Tickets	[illegible]	10	0			
Showing Preparations	66	0	0			
				4,[illegible]	0	0
Total Receipts				£[illegible]	10	0

DISBURSEMENTS.

Morning Performances.

				£.	s.	d.
Band—14 Principal Vocal Performers	[illegible]	10		[illegible]	10	0
——— [illegible] other Performers, Instrumental and Vocal	[illegible]	[illegible]				
——— Conductor and 4 Assistant Conductors				[illegible]	0	0
Five Bellows Blowers				[illegible]	0	0
Adapting and Tuning the Organ				111	14	0
Copies of Music borrowed and prepared, and carriage of Instruments				[illegible]	[illegible]	[illegible]
Preparations in the Minster, viz.						
Use of Timber				[illegible]	10	0
Carpenters, Masons, Bricklayer, Carver, Painter, Whitesmith, and Upholsterer				[illegible]	0	0
Crimson Cloth, &c.				[illegible]	[illegible]	[illegible]
Matting				[illegible]	0	0
Hop Bagging				[illegible]	17	0
Paper-hangings				[illegible]	10	0
Architects				145	0	0
Clerk of the Works				[illegible]	15	0
Carried forward				£[illegible]	0	0

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* We believe nevertheless that this person was educated partly in the Conservatoire; but that circumstance speaks very little in commendation of that institution.

	£	s.	d.
Brought forward	£[illegible]	[illegible]	[illegible]
Evening Performances.			
Preparations at the Assembly-Rooms	[illegible]	10	7
Lighting both Rooms	[illegible]	[illegible]	10
Quadrille Bands	[illegible]	11	0
Refreshments, &c. at the Balls	[illegible]	[illegible]	11
Morning and Evening Performances.			
Preparations at the Guildhall for the sale of Tickets	[illegible]	10	10
Fitting up and use of Rooms for the Rehearsals, Committees, and principal Performers	[illegible]	[illegible]	0
Refreshments for Performers and Attendants	[illegible]	10	0
Printing Books of the Performances	[illegible]	7	11
Miscellaneous Printing	[illegible]	[illegible]	6
Engraving Tickets, &c.	[illegible]	4	[illegible]
Advertising	[illegible]	4	1
Stationery and Copying Clerks	[illegible]	17	8
Ticket Sorters and Takers, and other Attendants	[illegible]	10	0
Constables and Police Officers	[illegible]	5	0
Sundries	[illegible]	10	3
Total	£[illegible]	[illegible]	11

CONCERT ROOM ACCOUNT.

	£	s.	d.
Expenses of Building and finishing the Room	[illegible]	0	4
Purchase Money and Compensations	[illegible]	0	0
Taxes and Insurance	19	5	10
Interest of Money	[illegible]	4	0
Total on faces of Delivered Bills	[illegible]	1[illegible]	4
Deduct Evening Receipts	[illegible]	0	0
Concert Room Deficiency	[illegible]	[illegible]	4

The above statement is taken from a circular letter addressed to each member of the committee, to which are attached several explanatory remarks. A meeting of the committee was held at York on the 31st of March, which was attended also by Lord Harewood and some others of the Patrons, when it appeared that, deducting the whole expenses of the Festival from the receipts at the Minster, there was a balance of £[illegible] 17s. [illegible]d. inclusive of a small sum remaining over from 1823; and after allowing about [illegible] for some yet outstanding accounts, it was resolved to divide forthwith the sum of 2000*l.*, being 500*l.* to each of the Infirmaries of York, Leeds, Hull, and Sheffield.

By the statement of the expenses of the Concert-room, it appears that, after applying the entire receipts from the Concerts and Balls towards defraying them, agreeably to a resolution of May 10, 1824, adopted at the suggestion of the Dean, (see vol. ii. pp. [illegible] and [illegible]) there is a deficiency of about [illegible]. The architect's estimate for ground-building was [illegible], and the contracts did not on the whole exceed it. The excess arises chiefly from extra work, with the purchase of some additional ground, and interest of money. The sum of [illegible] had also been deducted in the estimate from the cost of the ground, in the contemplation of the sale of such part of it as was not wanted; but as apartments were found to be absolutely necessary for the principal performers to retire to, on this score, as well as on that of any possible extension of the Concert-room, a sale does not appear expedient.

After much discussion as to the best mode of proceeding under these circumstances, it was resolved, that the Committee should apply to Messrs. Swann and Co. for a loan, on the individual security of the members, to enable them to fulfil their engagements, by completing the purchase, and discharging all outstanding demands; and that a conveyance of the premises should be taken to two or three of the members, on behalf of the whole.

With respect to the mode in which the sum borrowed is to be repaid, it was next resolved to make an appeal, as proposed in the printed circular, to the private guarantees and the friends of the charities in general, in order that the property may be vested in trustees for the future benefit of the four Infirmaries, which cannot be done, unless the debt be discharged. The circular just mentioned states, that there is every reason to believe, that though the Dean and Chapter distinctly declared in May, 1824, that they were not to be pledged to allow future festivals, yet whenever a proper period shall arrive for one, the requisite consent will not be withheld; as the only ground on which the Minster was ever refused, the fear of its sustaining injury, has been proved to be unfounded. The keeping up of the Concert-room is therefore highly desirable: were had it been already in existence free of debt, in 1823, the profits to be divided to charity would have been about 7000*l.*, that is, just the same sum as was obtained in 1825; the total receipts, and the total expenses of the second festival, being each as nearly as possible 4000*l.* more than those of the former. It is then submitted that, unless the managers of the charities are prepared to discharge the debt, an appeal should be made to the patrons, the subscribers to the Guarantee-fund, and the public at large, to come forward with subscriptions. A contribution of eight shillings in the pound on the Guarantee-fund would clear the whole; but it is doubtful whether the subscribers to it are strictly answerable for the entire sum deficient on the building account, while the charities receive a surplus on the Minster receipts.

It was also suggested from a high quarter, that if the Charities would each waive their quota of the 2000*l.* the room might be mortgaged for the remaining [illegible]; and in September, 1827, there would be every human probability of discharging the whole, vesting the property for them free of all encumbrance, and reserving a handsome surplus in addition,—at least 1000*l.* a piece, according to the results of the two festivals already celebrated. There can be no doubt, however, that should the present surplus be thus given up, which is evidently approved of by some of the warmest friends of the Charities, the Guarantee-fund might, with strict propriety, be resorted to for placing the whole of this valuable property beyond the reach of harm.

We cannot refrain from adding to the above, that in looking over the disbursements on account of the various performances, and in comparing them with other statements of a similar nature, it appears most clear to us,—and we are not inexperienced in the business—that at least ten per cent. might easily have been saved in the gross expenditure. We mention this, not as any reproach to the Committee of Management—for considering the novelty, as well as the difficulty of the task, they executed it in a most praiseworthy manner—but as a friendly hint to those who may have the direction of any future measure of the kind.

Review of Music.

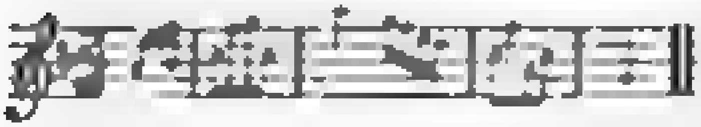
1. [illegible]

2. [illegible]

[illegible]

Six-eight time, and concludes with a few bars of the march. The present is likely to be one of the most popular works that Mr. Herz has yet published, and as it will combine different tastes, must obtain an extensive circulation.

No. 2 is the beautiful air beginning



with seven of Mayseder's variations; but the whole are so arranged as to require a large, powerful hand to execute them; and the passages, which may perhaps very well suit M. Mayseder's violin, lie so awkwardly for the piano-forte, and demand such a mastery over the instrument, that we cannot say much in recommendation of this publication to the vast majority of performers.

1. **Le Troubadour du Tage,** a French Air, with Variations *for the* Piano-Forte, by T. Latour, *Pianist to His Majesty.* (T. C. Latour, late Chappell and Co., 50, *New Bond-street.*)
2. **Rose Legacy,** a Divertimento *for the* Piano-Forte, *founded on Irish Airs, composed by* T. A. Rawlings. No. 1. (Latour, 50, *New Bond-street.*)
3. Ditto. No. 2.
4. Ditto. No. 3.

There is a certain tact, combined with a full share of taste, in Mr. Latour's publications, which ensures them a large and ready sale. No man knows better how to avail himself of temporary circumstances, of evanescent fashions; and as he addresses himself rather to the many who like to be pleased without much trouble, than to the few who value nothing that is not obtained by labour, he secures the majority in his favour, and is one of the most successful composers of the day. The present air is a dance, we think; we have here a popular French air with eight variations of very moderate length, none of them difficult, but all rather elegant and showy. In the midst of these we find two *à la Velluti*, written in the style of that performer, and among his productions, whether good or bad, there [illegible] be that which in a degree engages the attention of a certain portion of the town, and gaining the notice of a large proportion, four out of five, we venture to say, of those who style themselves piano-forte players. Such as do not admire the singer above mentioned will, of course, cut the variations *à la Velluti*; and even here the remainder will suffice for the admirers of brevity, who will still have left a good introduction and six pages of pleasing music.

Nos. 2, 3, and 4 are a collection of airs, two in every book, in the form of divertimentos, each having an introductory movement. The first contains *The Rose of Erin*, as a larghetto, and an [illegible] Irish air, with three variations, in the form of a quick movement. What is meant by the latter title, we know not; for if merely composed, it is no part of *Rose Legacy*. Much less do we understand the signification of the Italian word *a tema*, as it stands at the commencement of this last air. The introduction and first part of the present divertimento are easy, and the quicker movement is lively, though the variations are common.

The second number has a brilliant opening, followed by *The Maid of the Valley* and *Planxty Kelly*, the latter as a spirited rondo. This is an excellent number, and by far the best of the three.

The third, after an introduction of two pages, contains *The Mourne*, and *Moll Roone*, the former as an andantino, the latter as a Rondoletto, vivace. These two airs are not so familiarly known as the others, most likely because they do not possess equal beauty. The whole of these are composed with a due regard to facility, so far as is compatible with effect; but no performers need blush to play them, for if in the hands of a tolerably skilled person, they may be rendered brilliant and pleasing.

1. **Rondino** on a *favourite Spanish Bolero, for the* Piano-Forte, by J. F. Piers. (Cocks and Co., *Prince's-street, Hanover-square.*)
2. A National Danish Air, with Variations *for the* Piano-Forte, *by the same.* (*By the same.*)
3. "Di tanti palpiti," *arranged with* Variations *for the* Piano-Forte, by Camille Pleyel. (*By the same.*)
4. Brilliant Variations on a *favourite German Air, for the* Piano-Forte, by J. N. Hummel, Op. 97. (Walsh and Mores, 336, *Regent-street.*)

The first in the above list is an exceedingly gay composition, the greater part of it in a bolero time, by which is signified, a bass in chords formed chiefly on the key-note and fifth of the key. There is no complication of harmony, no extraneous modulation in this rondo; and it is not very [illegible]; yet it requires a very nimble finger, and a strong hand to give to it the proper effect. It is short, and preceded by a good introduction.

No. 2 has no quality to distinguish it from the mass of common-place music which annually issues from the hands of the engraver, and finally passes into those of the cheesemonger.

No. 3 may be described in exactly the same terms. We rarely ever see the word variations, without suspecting that the goddess of dulness has had some share in the work.

No. 4 is another edition of a work to which we long ago endeavoured to do justice in our review. There ought to be an abundance of accompaniments to this; but as we have not received them, conclude that they are not given in this re-publication.

1. **Llwyn On, or The Ash Grove,** a *favourite* Welsh Air, with Variations *for the* Piano-Forte, by Signor Ramon Carnicer. (Birchall and Co., 140, *New Bond-street.*)
2. Divertimento *for the* Piano-Forte, on Meyerbeer's "Giovinetto Cavalier," *composed by* Pio Cianchettini. Op. 18. (*Preston, 71, Dean-street, Soho.*)
3. Divertimento *for ditto, on* Meyerbeer's "Cara Mano," *by the same.* No. 2. (Willis and Co., 55, *St. James's-street.*)
4. "Cherry ripe," *composed by* C. Horn, *and arranged as a* Rondo *for the* Piano-Forte *by* T. Valentine. (*Published by the same.*)

Signor Carnicer is, we believe, by birth a Spaniard, and was recently *Maestro* at the Italian theatre in Barcelona. We regret that he should have paid this island the compliment of arranging one of its national tive, and one that is so common too; had he chosen an original melody of his own native country, he would, in all probability, made more of it, and have pleased us much better. The introduction to this is energetic, and the variations to the air lie well for the hand, but they are like most other variations.

M. Pio Cianchettini, in his two divertimentos from *Il Crociato in Egitto*, has adhered as much as possible to the author's admirable themes. The superstructures which the adapter has made are strictly in character with the general style of the music that he has chosen for his present purpose, and the introduction to each is unpretending. These subjects, however, have passed through so many hands, and have already been published in so many shapes, that we fear Mr. C. will find himself, according to the vulgar phrase, a day after the fair.

No. 4 is an extremely pretty, easy bagatelle, short and practicable by all performers, except the class of mere beginners.

1. SIX FAVOURITE WALTZES *for the* PIANO-FORTE, by J. N. HUMMEL *of Vienna*. (Cocks and Co., *Princes-street*.)
2. SIX NATIONAL AND HUNGARIAN WALTZES, *for ditto*, by CHARLES SCHUNKE, *Pianist to the King of* WIRTEMBURG. Op. 6. (Boosey and Co., 28, *Holles-street*.)
3. FOUR BRILLIANT WALTZES *for ditto, by the same*, Op. 7. (*The same*.)
4. MARCH, WITH TRIO, *for the* PIANO-FORTE, by IGN. MOSCHELES. (Wessel and Stodart, 1, *Soho-square*.)
5. La Salle d'Apollon, a collection of German Waltzes for the PIANO-FORTE. (*Published by the same*.)
6. Ewer and Johanning's *Collection of* MARCHES, &c. *for the* PIANO-FORTE, *by various Masters*. Nos. 10 and 11. (Ewer and Johanning, 242, *Regent-street*.)

THE best of those contained in No. 1 have already appeared in the *Harmonicon*; we need not add, therefore, that we think them worthy of the great name they bear.

M. Schunke has in his first book produced some good waltzes, but we fear that will not recommend them to young players. The fifth and sixth, both in A flat, have great merit; the modulation in the latter into E major, produces a charming effect. His second book, No. 3, shews great ability. These four waltzes have much original matter in them, and are worthy the notice of superior performers: none else can draw the proper effect from them.

No. 4 is a mere trifle, but the composer's name entitles it to notice. It is comprised in two widely-printed pages.

Nos. 5 and 6 are continuations of publications that have been noticed in our review during their progress.

SELECT AIRS *from* SPOHR'S *Opera Faust, arranged for the* PIANO-FORTE, *with* FLUTE *accompt. ad lib.*, by J. F. BURROWES. *Books 1 and 2.* (Paine and Hopkins, 69, *Cornhill*.)

THESE two numbers contain some of the most interesting pieces in the opera of *Faust*, so celebrated in the north of Germany. Mr. Burrowes in his arrangement has cleared away many of the difficulties which the score presents, and though hardly an effect is now and then lost, yet it enables those to become acquainted with the work, who otherwise would never have attempted a note of it.

1. The OVERTURE, &c. to Il Crociato in *Egitto*, *arranged as* DUETS *for the* PIANO-FORTE, by T. ATTWOOD. Book 4. (Clementi and Co., *Cheapside*.)
2. "Giovinetto Cavalier," *from the same, arranged for* TWO PERFORMERS *on one* PIANO-FORTE, by W. CROTCH, *Mus. Doc. Professor of Music in the University of Oxford, &c.* (Welsh & Hawes, *Regent-street*.)
3. INTRODUCTION and AIR, "Should he upbraid," as a DUET *for the* PIANO-FORTE, with an accompt. (ad libitum) *for the* HARP, by D. BRUGUIER. (Goulding, D'Almaine, and Co., 20, *Soho-square*.)
4. INTRODUCTION and POLACCA, "Tell me, my heart," *as ditto, by the same*. (*Published by Ditto*.)
5. *Sestetto from Figaro*, "Riconosci in questo amplesso," *arranged as a* DUET *for the* PIANO-FORTE, by EDW. HOLMES. (Cocks and Co.)
6. *Bishop's airs*, "Little Love," and "Yes, yes, I read it," *arranged as a* DUET *for the* PIANO-FORTE, by G. T. SYKES. (Goulding and Co.)

MR. ATTWOOD, we are glad to perceive, is continuing his adaptation of *Il Crociato*. The present number comprises the fine chorus, "Vedi il legno," the following cavatina, "Caro nome," and the aria, "Questo Desiri," all of which are as well calculated for the piano-forte as vocal music is usually found to be. But we wish that the engraver of this work would look a little more carefully to the pianos, fortes, &c., in the part for the second performer.

Dr. Crotch has arranged the beautiful Romance and Terzetto from the same opera, in a most judicious manner.

The conversion of some of Mr. Bishop's best airs into duets, or rather trios, is creditable to the ingenuity of Mr. Bruguier; they prove that he had discernment to select, and skill in adapting. Both of the above publications are of a very popular nature, and are suited to most classes of performers; whether on the harp or the piano-forte, they form a most agreeable *ensemble*, and are admirably calculated for social music parties.

No. 5, the Sestetto from *Figaro*, we have never before seen in this form. It answers the purpose remarkably well, and makes a charming duet.

No. 6 is a very easy adaptation of two good and popular airs, and quite calculated, in point of execution, for juvenile performers.

VOCAL

1. SIX SPANISH AIRS, with an accompt. *for the* PIANO-FORTE, composed by SIGNOR RAMON CARNICER. (Birchall and Co., 140, *New Bond-street*.)
2. THREE NOTTURNOS *for* TWO VOICES, with accompt. *for* PIANO-FORTE, *by the same*. (*Published by Do.*)
3. Il Sogno, TERZETTINO NOTTURNO, with an accompt. *for* PIANO-FORTE, *by the same*. (*Published by Do.*)

No. 1 of the above consists of airs and duets in the Spanish language, each of them being altogether national in character, and singular in effect. In the composition of these there is much ability and invention shores, and, but for the impediment which the language throws in the way, they might become popular here. Signor C[illegible] has great reason to complain of his engraver: among many errors, the most important are, the want of a double C sharp, bar 10, page 5; and a G, 3, and B instead of F, B, and D sharp, bar 11, page 11.

The notturnos are set to Italian words, and we shall be surprised if they do not make their way among vocal amateurs. They possess a large share of Italian melody and softness, with much boldness of modulation added to these interesting qualities. As a foreigner, Sig. C[illegible] may be excused for now and then mistaking the accent of the language; but we find a few errors in the composition which are not so pardonable, and must be corrected. We beg leave to point out two: the first is at page 4, bar 5, where the C natural is intolerable, and should be A B: the next will be found at page 7, bar 6: here are two hideous consecutive fifths. These occur again four bars forward. It must however be granted, that the merits of the work are sufficient to atone for these, and many more such inaccuracies.

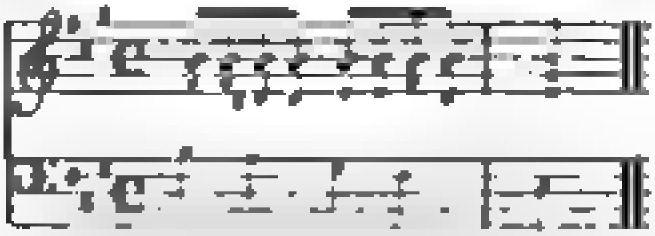
No. 3 is a beautiful terzetto, to which the composer modestly gives a diminutive title. It is written for two sopranos, or tenors, and a base, in three movements, of which, however, the last is too long, and may safely be abridged. For the second movement, an andantino, the author is certainly a little indebted, as to the general character and design, to the *Preghiera* in Rossini's *Mosè*, "Dal tuo stellato soglio;" but the evidence of any intentional imitation is by no means decisive. We strongly recommend all the foregoing publications of Signor C. to the notice of those who seek for good vocal music, with a little novelty in it.

1. **DUETT**, Music, Hope, and Mirth, *sung by Messrs. Lewis and Terrail, and composed by* **DR. WILLIAM CARNABY**. (Cramer, Addison, and Beale, 201, *Regent-street.*)
2. **DUETT and CHORUS** *to* Diana, *composed by the same.* (Birchall and Co., 140, *New Bond-street.*)
3. **SONG**, "What is love?" *written by Miss Barker, the music by* **JOHN BARNETT**. (Cramer and Co.)
4. **SONG**, "My distant lute," *the music by the same.*—(*Published by the same.*)
5. **SONG**, "The Convent bells," *the words by* J. H. Bradford, *the music by* **AUG. MEVES**. (*Preston*, 71, *Dean-street, Soho.*)
6. **BALLAD**, "Canst thou forget the silent tears?" *from Lord Strangford's Camoens, composed by* **W. H. CALLCOTT**. (*J. H. Callcott*, 69, *Great Marlborough-street.*)
7. "What is Prayer?" *for* **VOICE and PIANO-FORTE**, *partly selected from Mosè in Egitto, and arranged by* **T. H. PHIPPS**. (*Dean*, 60, *Chancery-lane.*)
8. Collection of Select German National Melodies, with *Accompaniment of* **PIANO-FORTE**, *or* **GUITAR**, *by* **[illegible]** and **DERWORT**. Nos. 50 to 52. (Ewer and Co., *Bow Church-yard, and Regent-street.*)
9. **DUETTO**, *for two voices*, "Nona, Nona," by G. **DERWORT**. (*Published by the same.*)

THE first of these is for a contra-tenor and base, but may be sung by a soprano and *contralto*; it is rather more calculated for performance at the social board, than for the drawing-room, though there is nothing in it that can render it at all objectionable in the latter. This sort of table music is scarce now; the few compositions of the kind extant once amused our grandfathers and great-grandfathers, and require occasionally to be mixed up with something rather more fresh and less known. The present will answer this purpose exceedingly well; but it must have a piano-forte accompaniment, which is not always to be had in the dining-room, and without it half of the merit, half of the novelty at least, of the composition will be lost.

No. 2 is a lovely duet, for two sopranos, with a chorus, to which a base part is added. It is a very pretty, easy composition, which any amateur may sing, for its compass is very moderate, and its construction perfectly simple.

No. 3 has a considerable share of merit: the melody is very pleasing, and the words are properly accented. But this, like other songs by Mr. Barnett that have fallen under our notice, shews that he either writes his accompaniment hastily and inconsiderately, or that he is not perfectly acquainted with the rules of harmony. That we may not be accused of alleging a fault without producing a proof, we quote the annexed bar which, occurring twice, cannot be admitted as an error of the engraver.



The harmony, too, of the seventh bar is objectionable; the chord of the 4th and 5th cannot descend from the seventh of the key to a perfect chord on the 4th, without violating a rule and offending the ear. The poetry of this is far above the level of our understanding: how Mr. B. could make any thing of it we cannot imagine, unless, as we once heard a composer assert, the most nonsensical verses are the best for setting to music.

The fourth in the above order is an elegant composition, and worthy the notice of those who are not apt to criticise the poetry of a song, which in this instance is from the same pen as the former.

No. 5 is a charming song, and manifests a great deal of fancy: the imitation of the bells is quite legitimate, and that of the organ, at the close, is beautiful. The word "silvery" is intended as a dissyllable, and should have had only two notes set to it. The E, in first bar of second vocal staff, is, evidently, an engraver's error; it should be G.

Mr. Callcott's ballad is of a very superior order; the music is worthy of the words, and this is no mean praise, for they are admirably beautiful. There is a vigour in the harmony of this brief composition, that shews a powerful imagination. The second bar of the final symphony is perhaps of rather a doubtful nature.

No. 7 is "Dal tuo stellato soglio" set to English words: the few trivial alterations made in it do not justify the word "partly" inserted in the title-page, which would naturally lead many people to believe that the merit of the whole is divided between Signor Rossini and Mr. Phipps. This practice, which is daily gaining ground, cannot be too loudly condemned; we have before exposed the injustice, quackery, and hypo-

[illegible] of it, in the case of a piece brought out last year at the English Opera House, and shall shortly have something very serious to say on the subject.

No. 2 is a continuation of the work before mentioned by us. The present numbers contain airs by Mozart, Winter, Reicha, and Himmel; and we regret to say, that the adapter of them to English words seems to be very little acquainted with the secrets of our language.

No. 3 is a burlesque of the duet in *Otello*, and will serve to amuse those who think with us, that the Italian Opera is one of those absurdities which ought not to be sanctioned in a country that gave birth to Shakspeare; for it has not musical strength enough to apologize for the ridicule which it casts on a tragedy which is considered, by many, as one of its author's most powerful works.

HARP AND PIANO-FORTE.

1. **Overture** *to* Les deux Journées, *arranged as a* **Duet** *for the* **Harp** *and* **Piano-Forte**, *with accompaniments for* **Flute** and **Violoncello**, *by* **N. C. Bochsa**. (Goulding and Co., *Soho-square.*)
2. **Air**, "Non, Je ne veux pas chanter," *arranged as ditto, with an* Introduction and Coda, *by the same.* (*Published by the same.*)

HARP.

3. **Fantasia** à la Russe, *for the* **Harp**, *by the same.* (Gow and Son, 162, *Regent-street.*)
4. Petite Melange, *for the* **Harp**, *on three favourite airs in* Il Crociato in Egitto, *by the same.* (F. T. Latour—*late Chappell and Co., 50, New Bond-street.*)
5. Introduction and Variations on a Russian Air, *for the* **Harp**, *by* **F. La Motte**. (Gow and Son.)
6. **Preludes** *for the* **Harp**, *by* **Henry Horn**. (Welsh and Hawes, 246, *Regent-street.*)

No. 1 is the fine overture by Cherubini, transposed into F, in order to render it more generally practicable. It loses much by this change; but in a commercial point of view, the alteration is, doubtless, an improvement. The accompaniments are perfectly easy, though they add considerably to its effect.

The air, No. 2, by Nicolo, to which Madame Fodor first gave celebrity here, makes a pleasing duet for these instruments. Mr. Bochsa has arranged both the pieces extremely well; indeed his chief merit is in adaptation.

The Fantasia shows a want of invention; but the Russian airs are pleasing and popular. No. 4 comprises three of the most favorite pieces in Meyerbeer's admirable opera, well blended.

No. 5 contains a few easy variations on an expressive melody, with a Coda.

Mr. Horn's Preludes, ten in number, if not very original, exhibit at least none of those grammatical errors we so commonly have to deplore in preludists on the harp. These lie well for the hand, do not require much shifting of the pedals, and will give the learner correct notions of harmony.

VIOLONCELLO.

1. **Twenty Airs** *arranged as* **Solos** *for the* **Violoncello**, *with a Bass accompaniment* (ad. lib.) *and the fingering marked, by* **J. Pickart**, *of Covent Garden Theatre.* *Books* 1 and 2. (Dover and Hutchinson, 60, *Chancery-lane.*)
2. **Select Airs** *from* Der Freischütz, *arranged as ditto, by the same.* (*Published as before.*)
3. **Introduction** and **Polacca** *for* **Piano-Forte** *and* **Violoncello**, *composed by* E. Godbé. ([illegible], 100, [illegible]-*street.*)

Mr. Pickart's two books are purely elementary, and contain all the most popular airs of the day, set in the easiest possible manner. Facility seems also to have been his primary object in the arrangement of most of the best airs from Weber's opera.

Mr. Godbé's publication is pretty, and devoid of anything in the shape of difficulty.

FLUTE.

1. A second Melange *for the* **Flute** and **Piano-Forte**, *arranged from* Der Freischütz *by* **T. Lindsay**. (Lindsay, 217, *Regent-street.*)
2. *A third ditto.*
3. *A second* **Concertino**, *introducing* The Maid of Lodi, *and* "*Fra tante angoscie,*" *composed in an easy and brilliant style for the* **Flute** and **Piano-Forte**, *by* Charles Nicholson. (*Published as before.*)
4. The Wreath, No. 1, *containing the* **Airs** *in* Il Crociato, *as* **Solos** *for the* **Flute**, *by* T. Lindsay. Book 1. (*Published as before.*)
5. *Tenth set of three Grand Concertante* **Duets** *for* **Two Flutes**, *composed by* Raphael Dressler. Op. 67. (Paine and Hopkins, 69, *Cornhill.*)
6. **Mozart's** *twelve* **Airs**, *with embellishments, for the* **Flute**, *by ditto.* *Books* 1 and 2. (Cocks and Co.)
7. **Twelve National Airs**, *with embellishments, for the same, by ditto.* *Books* 1 and 2. (*Published as before.*)
8. *Six* **Airs** *by* **Rossini**, *with ditto, by the same.* (*Published as before.*)
9. *A Selection of* **Melodies** *for the* **Flute** *and* **Piano-Forte**, *with ditto, by the same.* No. 1. (*Published as before.*)
10. *The Sicilian Air,* Home! sweet home! *with Introduction and Variations for the* **Flute**, *by* Master **Antonio Minasi**; *the accompaniments by* Signor Masi. (Metzler and Son, 105, *Wardour-street.*)

Nos. 1 and 2 are continuations of a work noticed before.

The concertino by Mr. Nicholson is pretty, and free from all the usual difficulties. The air is "*Amor felice,*" not "*Fra tante angoscie.*" This mistake is as common as unaccountable.

No. 4, though a small book, may be offered to good players, for the airs are not set with a studied attention to ease, though they are well selected.

No. 5 is a larger work, and requiring about the same description of performers. We cannot find much of novelty in these Duets.

Nos. 6, 7, and 8 are minor publications, and adapted for learners, or those who are not much advanced on the instrument. The airs are all selected with taste.

No. 9 contains "*Cease your funning*" only; and No. 10 is by the very clever and surprising little boy, who has so often appeared before the public. It shows great ingenuity, but is very difficult for the flute-player.

Foreign Musical Report.

VIENNA.

[illegible]

PARIS.

[illegible]

happen at an era so important to the interests of the art. An eloquent discourse was pronounced on the occasion by Professor Zelter.

The celebrated bass-singer Fischer, known so well on all the theatres of Germany, has paid the debt of nature here, in the 82d year of his age. He has left his son the heir of his talents, for like a true son of the art, he had nothing else to bequeath him.

AUGSBURG.

MARCH 11.—Meyerbeer, the composer of the celebrated *Il Crociato in Egitto*, arrived here from Milan, and set out again the next day for Berlin. We understand his stay there will be very short, as it is his intention to proceed to London, which capital may then boast of containing two of the greatest musical composers living—Weber and Meyerbeer.

BOLOGNA.

Signor Andrea Nencini, maestro di capella at [illegible], and a pupil of the Musical Lyceum of that place, where he studied under the celebrated Padre Mattei, whose death we announced in our last, has composed a *Requiem* to the memory of his friend and master, which was performed in the church of the *Padri Minori Conventuali*, and is spoken of by amateurs as a work displaying great genius as well as contrapuntal learning.

TURIN.

Teatro Angennes.—A new opera was produced here this season, entitled *La Festa della Riconoscenza*, the music by Signor Generali, which obtained a favourable reception and introduced to this place a new female singer of the name of Orsi, who is a native of Turin, and is spoken of as possessing great attractions both of person and voice.

SINIGAGLIA.

Rossini's *Semiramide* was produced here lately for the benefit of that favourite singer Signora Lorenzani, which both by its own intrinsic merits and by the effective performance of this accomplished lady, pleased extremely. Preparations are making for the production of Meyerbeer's *Crociato*.

[illegible]

The *Semiramide* was also given in this town for the first time, but not having the advantage of the same effective artists, was not so favourably received by the public. The singer Madame Grassini Bergamini, who has long been on her musical travels through Europe, is lately returned among us, and made her re-appearance in *Tancredi*, and was hailed in her native place by a very flattering reception.

AMSTERDAM.

Our town, in a musical point of view, has been particularly gay during the last season. Besides the French Theatre, where some very lively little comic pieces have been given, the German opera has been very active. We have been treated with nearly the whole range of the works of Rossini, closing with the *Zelmira*; the great favourite of all is evidently the *Barbiere*. We had also a new opera of Kapellmeister [illegible], entitled *Hochlands Fürsten* (the Highland Chieftains) the poetry by [illegible]. There are some pieces of merit in this work, but as a whole it excited but little interest.

Our society, called *Felix Meritis*, has also been very active, and gave some of the higher products of the German instrumental school with a correctness and spirit which do the members great honour. A constant repetition of such master-pieces will never fail to create a musical public.

PARIS.

MADLLE. CINTI has made her debût in the part of Amazily in Spontini's *Fernand Cortez*. Never was there a representation announced with more noise. All the horns were blowing, all the journals of either party furnished an official and elegant paragraph announcing that the work had been revived with new decorations, dresses, &c., and that the representation would be honoured by the presence of the most august personages. This little piece of charlatanerie produced its effect, and never did the theatre contain a greater assemblage of persons. The Italians could not fail to attend at Madlle. Cinti's debût;—curious enough as a new mode to attract. If these artists confined themselves to the art of singing, their pretensions would be sometimes admissible; but upon a French stage, to sing and act at the same time, require two talents. Did Madlle. Cinti shine triumphant in this double task? No. She realized our hopes, but justified our fears. As a singer, her debût was happy; as an actress she produced little effect; her countenance is devoid of animation, her physiognomy without expression, her deportment without dignity, and her feeble and light voice are more calculated to support the difficulties of an aria, than to paint the tragic passions. The directors of the opera have made enormous sacrifices in order to engage Madlle. Cinti. Will this trial, so dearly purchased, support the brilliant hopes which have been entertained? The future must determine.

MADAME BRANCHU's farewell benefit has taken place at the *Académie Royale*. The Opera was *Olympie*, the Ballet *La Somnambule*. The first in three acts, the music by Spontini, the words by the late Dieulafoi and M. Brifaut, the Ballet by Aumer, and the decorations by MM. Degotti and Ciceri. All the principal artists who had retired, and were still on the establishment, assisted. It was a long-winded story, so I will be as brief as possible. I have known representations of this description produce receipts to the amount of 20,000 francs; the present did not produce half that sum; but if animated and unanimous applause, and expressions of sincere regret, quite unequivocal, if the crown placed on Madame Branchu's temples by Talma, and confirmed by general approbation, could afford any consolation for the absence of pecuniary recompense, never has any representation been more productive. I hope that young artists who give future hopes of excellence will take for a model this young one, who still appears to unite the energy and sensibility of a tragedian, with the power and taste of a lyric singer. But the fate of a work depends not upon its actors. The music of the two first acts was dry, but I shall have explained my sentiments fairly if I convey an impression that there are not many airs where we discover much grace, and tenderness. Madlle. Cinti sang with more taste than expression the part of *Olympie*. There were some irregularities in *La Somnambule*. Vestris regained part of his former vigour in the person of *St. Leger*. The courage of *Beaupré* was original and comic. Madlle. Legallois was graceful and delicate in the part of *Madame St. Leger*. Mons. Baillot executed a solo upon the violin admirably. This re-union of re-collected and diverse talents, excited a lively interest in the public, and the enthusiasm was at its climax, when Madame de Branchu appeared, supported by Talma, Madlle. Mars, Lays, and others. We perceived by her strong expressions of grief, that she was less sensible to this flattering homage, than to the regret she felt at taking leave of a public of whom she had been the constant idol.

M. von Weber, previous to his departure for England, addressed a circular letter to the directors of the opera in the different States of Germany, and in some parts of Denmark and

Sweden, requesting that, in the event of their bringing out his new opera of Oberon, about to be produced in England, they would apply to him for correct copies of the score. The opera is to be produced in Germany immediately after its appearance in England. The Counsellor Winkler, a friend of Weber, has already begun the translation.

NEW YORK.

Since the novelty of an Italian opera had subsided, its attraction has of course been less and less. The scheme was badly planned, and not well carried into operation. Tuesdays and Saturdays were the evenings fixed on, in imitation of London: the consequence has been that on the nights [illegible], nobody goes to the theatre, for we are very [illegible] and do not go to late amusements on Saturdays. I have often seen the pit with not more than thirty persons in it. The prices were fixed too high; they were lowered to be sure, but [illegible]. For, to say the truth, the New Yorkers are careful of their money, and have found out that a company with so little real talent ought not to expect anything like the same [illegible] good one gets in England. The [illegible] is very much liked, but our travelling [illegible] say that she is no [illegible] of Signora Pasta. Signor Garcia has passed his best days, and is [illegible] of the [illegible] and the [illegible] a [illegible]. It is found out that these are all Spaniards, and the Spanish are not over-popular here. The Barbiere did very well. Tancredi was not amiss, but Otello does not do. It is thus got up: Otello, Garcia; Elmiro, Angrisani; Iago, Garcia, jun.; Roderigo, Crivelli; Desdemona, Signorina Garcia; Emilia, Signora Garcia.

Another of Rossini's operas is on the stocks; but I do not think that it will succeed. We want to have some of that music performed which we have all had in every shape, except a dramatic one—some of the fine music of Mozart, for though Rossini is very pretty and gay, we like variety as well as you do in Europe. The best informed say, however, that this company is not equal to that composer's works. They are much disappointed in [illegible]. They have been invited to New Orleans, and also to Mexico, and it is believed that they will go to the latter place when their engagement here is over; or perhaps before, for you are aware that our theatrical affairs are in great difficulties. * * * * * * *

The Ancient Concerts.

FIRST CONCERT. *Under the direction of the Archbishop of York for the Duke of Cambridge. Wednesday, March 1st, 1826.*

ACT I.

Overture and Chorus. We praise thee	(Dett. Te Deum.)	Handel.
Song. Lasciar spietata.		Guglielmi.
Recit. I feel the Deity. Song. Arm, arm, ye brave. Chorus. We come.	(Judas Mac.)	Handel.
Glee. When winds breathe soft.		Webbe.
Overture, [illegible]	([illegible].)	Handel.
Song. Let the bright seraphim.	(Samson.)	Handel.
Psalm [illegible] ([illegible].) Through all the changing scenes.		
Recit. My arms. Song. Sound an alarm. Chorus. We hear.	(Judas Maccabæus.)	Handel.
Recit. [illegible]. Song. [illegible].	(Sacrificio d'Abramo.)	Cimarosa.
Chorus. The Lord hath prepared.		Greene.

ACT II.

Overture and Chorus.	(Iphigenia.)	Gluck.
Song. [illegible].		Guglielmi.
Trio. [illegible].		
Motet. Glory, power, and salvation.		Mozart.
Song. [illegible].		Pergolesi.
Chorus. For unto us a Child. Pastoral Symphony. Recit. There were shepherds. Chorus. Glory to God.	(Messiah.)	Handel.
Quartetto. [illegible].	([illegible].)	Handel.
Double Chorus. The Lord shall reign.	(Israel in Egypt.)	Handel.

We have now so fully and repeatedly criticised these performances, and the performers themselves, that our readers will readily excuse our entering so much into detail as hitherto, and be satisfied, we trust, with our remarks only on such points as may [illegible] to notice.

Without presuming to assert positively that our observations on former occasions have been the means of inducing the noble Directors to take the introduction of novelty into consideration, we may at least venture to hope that they have not been without effect; for we find in this first Concert the [illegible] of a change; and [illegible] that long before the close of the season, we shall have to announce the [illegible] of improvement.

We were altogether exceedingly gratified with the performance of this evening, for though the old story greatly predominated, the part of it [illegible], the number [illegible] excepted, for the introduction of which there does not appear to be a reason of any kind to be urged. Miss Wilkinson's appearance again we were quite unprepared for; and then, for her introductory song, "Lasciar spietata," any more unsuited to her she could not have been chosen. Phillips was correct and tasteful in "Arm, ye brave;" but we hope [illegible], and not long [illegible], a little more animated under the [illegible] of the [illegible]. Miss Stephens's "Seraphim" is not so "bright" as Mrs. Salmon's. The chorus was not a good one.

Madame Caradori Allan [illegible] delight, whose [illegible] is preferred to [illegible]. Her recitative would have been far more effectively sung by Madame Pasta; the air, probably not so well, and certainly not better.

We now come to a magnificent novelty of Gluck, but it must be repeated before it can be duly appreciated. The performers executed it very well as a *first time*; but complete justice remains still to be done. The [illegible] in accompaniment [illegible], and reminds us a little of our favourite Dr. Croft.

Madame Caradori was quite at home in Guglielmi's song; she evinced a delightful [illegible], and her auditors gave evident tokens of their satisfaction.

And now—"Land on the [illegible]!" as old Columbus exclaimed—Mozart appears. Not that he has not appeared before; but never before in his grand form. Perhaps there never was a German composer who did not introduce in his vocal works operatic passages—but the Germans are partial to instrumental music, and indulge in it [illegible]. Mozart has, accordingly, in the composition now before us [illegible] in the [illegible] of accompaniment; but he has borne less [illegible] perhaps than any of his contemporaries could have [illegible]; and then the sudden changes of his harmonies, all of them, though rich and unexpected, exquisitely correct; and the beauty that [illegible] every [illegible] in the system, these all belong to the motet in question, and every critical objection is lost in the abundance of our enjoyment!

Miss Wilkinson's "O Lord, have mercy" was very tastefully and feelingly sung;—in this she did herself justice, and justice was done to her by the chorus.

We cannot conclude without expressing our regret that English words have been put to the same music; the effect is considerably weakened by this unnecessary translation from the original Latin; and as the Italian and Latin languages are occasionally introduced, we can see no reason for rejecting them in pieces where they, in our opinion, can least be dispensed with.

SECOND CONCERT.—*Under the direction of the Earl of Derby for the Duke of Cambridge. Wednesday, March the 9th, 1831.*

ACT I.

Overture	(Occasional Overture.)	*Handel.*
Song. Brave Jonathan. Chorus. Eagles were not. Song. In sweetest harmony. Chorus. O fatal day.	(Saul.)	*Handel.*
Song. Parto, ma tu	(*La Clemenza di Tito.*)	*Mozart.*
Trio and Chorus. Sound the loud timbrel.		*Avison.*
Concerto 5th.		*Geminiani-Corelli.*
Song. Dove sei.	(*Rodelinda.*)	*Handel.*
Double Chorus. He gave.	(*Is. in Egypt.*)	*Handel.*
Solo and Quartet. In my distress.		*Marcello.*
Recit. March, &c. and Grand Chorus. Glory to God.	(*Joshua.*)	*Handel.*

ACT II.

Overture and Chaconne.		*Jomelli.*
Song. Honour and arms.	(*Samson.*)	*Handel.*
Chorus. Lift up your heads.	(*Messiah.*)	*Handel.*
Song. Vo solcando	(*Artaserse.*)	*Vinci.*
Concerto 4th	(Oboe.)	*Handel.*
Song. Quel Brina-cerd.		*Piccini.*
Chorus. Te gloriosus.	(*Te Deum.*)	*Graun.*
Recit. acc. Ye sacred priests. Song. Farewell ye limpid streams.	(*Jephthah.*)	*Handel.*
Quartet and Chorus. This is the day	*Anthem.*	*Dr. Croft.*

After the treat we received on Wednesday last, it was a grievous disappointment to have our pleasing hope so soon "nipt in the bud!"—yet so, alas! it was. Madame Caradori did her best for Mozart, but this fine, impressive aria is beyond her powers: and whatever of the pleasing had been left on our minds by Mozart, was dissipated in a moment by "the loud timbrel" that followed. Had "Dove sei" been a hackneyed song, we should have passed over it of course as part of the old story, but we rejoice to say that we never heard the air more tastefully and feelingly performed: the recitative always her own perfect, and we warmly congratulate Miss Wilkinson upon her evident improvement; her voice is stronger, she sings with more confidence, and if grave and tender airs are always selected for her, she will always be heard with delight.

Marcello's quartett is a pleasing composition, and every justice was done to it by the performers, and that is all we can say: there is nothing particularly striking about it, according to our feelings.

Our friend Phillips was not sufficiently animated in "Honour and Arms."—The voice may want strength, but the sentiment can always be expressed by adopting a spirited style, and then the weakness of the mere organ will not be perceived.

Madame Caradori's *Vo solcando* did not give us quite so much pleasure as her first air: but still it was an animated performance. We are doubtful about Miss Wilkinson in her second: though, in truth, we were not much struck with the song itself; there is nothing remarkable in it. The old story now goes on, and is concluded, as usual, with one of the finest pieces of the entertainment. It is not only mortifying to find a sublime composition placed in such a situation, but we put it for the consideration of noble directors, whether it be quite so decorous to see so many distinguished ladies and gentlemen, and all, we will presume, good Christians, turning their backs upon, and retreating as it were from a solemn piece of music peculiarly dedicated to their Maker!

THIRD CONCERT.—*Under the direction of the Archbishop of York. Wednesday, March the 16th, 1831.*

ACT I.

Overture and Dead March.	(*Saul.*)	*Handel.*
Trio and Chor. See the conquering hero.	(*Judas Mac.*)	*Handel.*
Recit. O let eternal. Song. From mighty kings.	(*Judas Mac.*)	*Handel.*
Psalm 104th	(*St. Matthew's Tune.*)	*Dr. Croft.*
Song. Why do the nations	(*Messiah.*)	*Handel.*
Concerto 4th	(*From the Trios.*)	*Handel.*
National Hymn. Lord of heaven.		
Round. Wind, gentle evergreen.		*Dr. Hayes.*
Recit. acc. Tempestoso. Song. Sembra adorno.	(*Debora e Sisara.*)	*Guglielmi.*
Recit. acc. But bright Cecilia. Air and Grand Chor. As from.	(*Dryden's Ode.*)	*Handel.*

ACT II.

Overture to Henry the Fourth.		*Martini.*
Duet. La tomba è pace.	(*Psalm XLVI.*)	*Marcello.*
Glee. Blest pair of Sirens.		*J. S. Smith.*
Recit. Alas! I find. Song. If guiltless blood.	(*Susanna.*)	*Handel.*
Selection from a Service.		*Mozart.*
Concerto 8th.		*Geminiani-Corelli.*
Glee. 'Tis the last rose of summer.	(*Irish Melody.*)	
Recit. [illegible]. Preghiera. Gran Dio.		*Guglielmi.*
Anthem. Sing unto God.		*Dr. Croft.*

Alas! we fear for our prediction! The dawn of novelty is beginning to disappear, instead of expand, though Greatorex is resolved to have it in one shape or another, and we thank him not only for the trumpet additions to the "Dead March," which contribute very much to its grandeur and military character, but also for the introduction of them, with other wind instruments, in "The Conquering Hero." In the former of these pieces, however, he has, if we mistake not, substituted an organ accompaniment to the flutes, for the bassoons. The effect was certainly successful, but we are not prepared to give it the preference over the rich tones of Mackintosh. By-the-bye, it is curious enough that old Ashbridge won't beat his drums where he is bid. The score says him strongly, "Sound your trumpets, beat your drums"—but no—they were mute as "Lover's lute."

Miss Wilkinson pleases us more and more. With the strong impression of Mrs. Salmon's excellence in "From mighty Kings," we were still highly gratified by this young lady's performance. Her voice is considerably improved in strength, she sings with more execution, and better in tune: but she must be more careful to pronounce her words:—she has not attained yet to the high excellence of Handel's recitative; but she may, and will, if she perseveres in her present career.

Phillips sang "Why do the Nations" very chastely and correctly.

Now, as to the National Hymn—who claims the mighty production?—With all our eyes and ears we cannot discover its extraordinary merit, nor why so much drumming and trumpeting has been expended upon it. They say it is the composition of Haydn. It may be:—but, really, had we heard it in Rowland Hill's tabernacle, with simply the organ accompanying the children's voices, we should have liked it a great deal better.

Cramer's performance of the slow movement in Mozart's concerto, is one of the rich treats in these concerts, to which there is no rival:—he was more delicious this evening than ever. "Wind, gentle Evergreen" we will not quarrel with, because we hope it is to supersede either "The Shepherds," or "The cruel Tyrant."—After all, it is, in its way, a very beautiful little gem, and "The Lyons three" did it ample justice.

Curioni gave us much pleasure in Guglielmi's Air; the song itself is very elegant, with a rich and flowing accompaniment, and the oftener it is heard, the more it will please. But it was bold to sing that after Pasta.

Miss Stephens was in high voice in "Bright Cecilia," which she never warbled with more animation. To do her justice, she is always so anxious to give satisfaction, that it is not her fault if she ever fail in the attempt.

After the old story of Henry the Fourth, in the Second Act, Madame Caradori and Miss Wilkinson favoured us with a duet from Marcello's psalms, and if "brevity be the soul of harmony" as well as of "wit," this was all soul! In truth there was nothing to blame, and very little to praise in it, and it prepared us for the fuller enjoyment of the truly sublime production that followed it. It could not possibly have been more finely executed.

We had Mozart again, though not quite in such gorgeous apparel as the time before;—the "Benedictus" and "Agnus Dei" were beautifully executed, but the choruses were, we thought, rather ineffective in themselves, and so very imperfectly sung that, had it not been for the skill and exertion of Mr. Greatorex, the whole choir must have given way; and "Chaos come confounded" have ensued. Where has the leader been? It is not for us to hazard an opinion, however; but inaccurate and slovenly performances of any kind at the Ancient Concerts ought not to be; and we lament it the more on the present occasion, when the composer is Mozart.

Caradori's second song, though more of a display, did not please us so well as the first; and as for Dr. Croft's anthem, we were in no humour to turn our back upon it, and took, therefore, our departure, before its commencement.

Philharmonic Concerts.

FIRST CONCERT, Monday, February 25, 1828.

ACT I.

Sinfonia in D	A. Romberg.
Quartetto, Madame Caradori Allan, Signor Curioni, Signor De Begnis, and Mr. Phillips, "Dite almeno" (La Villanella rapita)	Mozart.
Concerto, Piano-forte, Mr. Cramer	Mozart.
Aria, Signor Curioni, "[illegible]"	Rossini.
Overture, *Faust*	Spohr.

ACT II.

Sinfonia in C	Beethoven.
Aria, Madame Caradori Allan, "[illegible]"	Mayer.
Introduction and Variations, *Violino Principale*, Mr. Kiesewetter (never performed in this country)	Mayseder.
Duetto, Madame Caradori Allan and Signor De Begnis, "*[illegible]*"	Mosca.
Overture, *Les Deux Journées*	Cherubini.

Leader, Mr. F. Cramer.—Conductor, Mr. Cramer.

WHAT we have before asserted relatively to the Ancient and Philharmonic concerts, we now repeat, emphatically; namely, that they must be looked up to for the preservation of a true taste in musical composition. It is to be hoped therefore that the managers of these will not allow themselves to be influenced by prejudice, swayed by interest, or led by fashion to depart from the principles on which these performances were founded, for their example governs, in a great measure, the orchestras of our theatres, and the still more important meetings in the country, which are becoming more numerous and interesting every year. Let the directors then of the Ancient concerts cherish the feeling for scientific music, by bringing forth from their stores, the fine masses of Pergolesi, Leo, D'Astorga, and others on which the moderns have founded their taste, and let them shew what has resulted from the study of such models, by producing similar works of Haydn and Mozart, supported by all the choral means which they possess in such perfection. Let, at the same time, the directors of the Philharmonic Society devote more attention to vocal compositions, amongst which we shall hope to hear modern specimens of venerable and [illegible] of real merit, executed with that correctness which only can be attained by patient and repeated trials. Let them engage proper singers, and not permit them either to name their own pieces, or to regulate the hour and duration of rehearsals. Singers, Italian ones particularly, if left to choose for themselves, too often select what they imagine will display their own powers, not the ability of the composer to the best advantage; they have not always much regard for the art, or feeling for it, and too often consult only a temporary interest by administering to fleeting fashion. This ever was, and most likely ever will be, the case; it therefore behoves those in authority to check such presumption, to consider the reputation of the performer as involved in the music performed, to feel that the primary duty of managers of independent concerts, is to maintain and improve music; then to act with impartiality, disinterestedness, and firmness.

This first concert of the season was, taken altogether, excellent: the symphony by Romberg, a very fine composition, and new to the audience, was performed with the utmost precision. Beethoven's in C, a great favourite with everybody, clearly loses nothing in effect by being produced annually: we however agree with our correspondent below, that in the opening of the last movement all the first violins should play; the author in his score has written neither solo nor violino *principale*. With respect to the time, we are also inclined to think that he is right; but this is a point on which no difference of opinion ought to be suffered to exist. Beethoven himself has marked each movement by the metronome; it is therefore unpardonable if his directions are not obeyed to the very letter.

The overture to Spohr's opera, *Faust*, is more profound than effective, at least to those who have only once heard it. It commences with an allegro in G major, and soon transforms itself into a short largo beginning in E flat, but which quickly modulates into keys that the eye, with the score before it, may trace, but the unassisted ear cannot so easily follow. The allegro speedily returns, the volume of sound augments, and an abrupt close leaves us in a state of perplexing doubt.

The most interesting part of this concert was Mozart's concerto in E flat,* performed in an uncommonly beautiful and judicious manner by Mr. Cramer. The least delightful to our estimation, though it obtained the loudest applause, was Mr. Kiesewetter's, or rather M. Mayseder's,—variations. In point of execution, nothing could be more perfect than this, though there was more of trick in it than becomes a man of Mr. K.'s undoubted ability; but the music of this composer is only fit for those who would be as easily pleased with a country-dance tune,—a little jerking, much brilliancy, and great rapidity.

The elegant quartett of Mozart—one of those compositions with which he strengthened another person's weak opera—was admirably sung. So was Rossini's expressive Aria. The duet of Mosca is one of the few *light* things that are at once comic and musical; parts of this are exceedingly pleasing, and not less ingenious.

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* For a review of this, and for the [illegible] we have noted, see our last number, page 30.

[illegible]

Royal Academic Concerts.

FIRST CONCERT, Monday, March 6th.

PART FIRST.

Sinfonia in D	*Beethoven.*
Duetto, from the Opera of *Elena e Claudio*, Signor Curioni and Signor Pellegrini	*Mercadante.*
Scena ed Aria, con Coro, from the Opera of *Mosè*, Madame Ronzi	*Rossini.*
Canone, "[illegible]," from the Opera of *[illegible]*, Madame Ronzi and Signor Velluti	*Pavesi.*
Duetto for two Trumpets, from the Opera *Aureliano in Palmira*, Signori Gambati	*Rossini.*
Scena ed Aria, con Coro, from the Opera of *Andronico*, Signor Velluti	*Mercadante.*
Quartetto, from the Opera of *Quinto Fabio*, Madame Ronzi, Signori Velluti, Curioni, and Pellegrini	*Nicolini.*

PART SECOND.

Introduzione and Air, Violin, Mr. Kiesewetter	*Mayseder.*
Aria, Miss Paton, "[illegible]"	*[illegible]*
Duetto, Miss Stephens and Signor de Begnis, "Con Pazienza"	*Mayer.*
Scena ed Aria, con Coro, from the Opera of *Baccanali di Roma*, Mr. Braham	*Generali.*
Quintetto, from the Opera of *Matilde di Shabran*, Miss Paton, Madame Ronzi, Madame de Begnis, Sig. De Begnis, Mr. Phillips, and Sig. Pellegrini	*Rossini.*
Aria, Miss Stephens, from the Opera of *Orfeo*, "Che farò senza Euridice"	*Gluck.*
Finale con Coro, from the Opera of *Don Giovanni*, Miss Stephens, Madame Ronzi, Miss Paton, Signor Curioni, Signor de Begnis, Signor Pellegrini, and Mr. Phillips	*Mozart.*

Leader, Mr. SPAGNOLETTI.
Conductor, Dr. CROTCH.

The above is a synopsis of the first concert of a series of six, to be given this season on the alternate Mondays, at the Hanover Square Rooms, by the Royal Academy of Music. For this purpose the greater part of the Philharmonic band is engaged, augmented by some of the pupils of the Academy; together with a long list of the best singers, English and Italian, that could be obtained. The subscription is upon rather a magnificent scale,—four guineas; and though, through the personal influence of so respectable a Committee of Management as the following,

Lord Burghersh, Chairman.
Earl of Clarendon.
Earl of Fife.
Lord Saltoun.
Rt. Hon. Sir G. Warrender, Bt.
Rt. Hon. Sir G. Ouseley, Bart.
Sir J. Murray, Bt. K.C.H.
Sir A. F. Barnard, K.C.B.
Sir George Clerk, Bt.
Hon. A. Macdonald.
Count St. Antonio.
Henry [illegible], Esq.

a long and brilliant list has been obtained for the present season, yet we cannot suppose that the same success is to be expected in future. It is true, that the terms of admission to the Ancient Concerts are in the same proportion; but these have long been established, are habitually attended, the subscriptions pass almost from generation to generation, the music, though not fashionable, is genuinely good,—is what all people of healthy and cultivated taste must admire, in spite of a few psalm-tunes, and other unsteady pieces, that now and then are introduced as foils to the others, or as points of repose; and, what is more to the purpose than all the rest, there is some difficulty in getting a subscription.

In a concert for the support of an Institution devoted to the education of English musicians, we did expect to find at least one piece by a native composer; some one work that would enable the pupils to say, "such a distinction may be our reward a hundred years hence." But, alas! England must see her Purcell, her Arne, her Boyce, Cooke, Webbe, Stafford Smith, Callcott, &c. &c. yield to such names as Mercadante and Pavesi?—To those of Handel, Haydn, Mozart, Beethoven, and many others, she must bow; but to be kicked by the heel of a Pavesi, a Nicolini, a Mercadante and a Generali!—

The engagement of so many native singers, is a great proof of the judgment of the Committee; for, amongst other reasons, it will operate as a powerful encouragement to the pupils.

The symphony of Beethoven was admirably performed; we must, however, express an anxious hope, that the next selection may prove superior to this, and that such a *finale* as that to *Don Giovanni* may not be placed like a voluntary to drive people out of the room, while such a quartetto as the above by Nicolini,—heavens,—Nicolini!—takes the place of honour.

The Oratorios.

THE performances under this name at the King's Theatre died a natural death on the fourth night. For the last performance not even the chaperons could be prevailed on to accept orders; and if numbers had been counted, we truly believe that the band and chorus would have mustered more strongly than the audience.

So much for Monsieur Bochsa's second abortive attempt at managing Oratorios!

The performances at Covent Garden Theatre have been as strongly marked by success, as those at the Opera House by failure. On Wednesday, the 8th of last month, the celebrated composer of the *Freischütz* was introduced to the British public, as the conductor of a selection from his most popular opera, and received with an enthusiasm which has never been exceeded. He took his place on the stage, facing the audience, with a baton in his hand, with which he gave the time to the orchestra. In this office he seemed in no way embarrassed, and showed much energy and decision; qualities which, we learn from good authority, were exhibited at the rehearsal in a still stronger manner. He continued thus to superintend his own music to the end of the season, and, as was naturally to be supposed, drew overflowing houses each night. His presence appeared to infuse a new life into the performers; for though there was no deficiency of exertion amongst them before his arrival, yet they evidently were excited by his presence. Miss Paton made extraordinary efforts, and Mr. Braham must have convinced the great composer, that our climate can not only produce a fine singer, but preserve him unchanged for a long series of years.—Miss Stephens sang as sweetly as ever, but was not so strong in voice as usual. Madame Vestris proved very efficient, and Mr. Phillips was a tower of strength to the concerts.

The statements in two or three newspapers concerning M. von Weber's person, prove that the writers either had not seen him, or had taken a very erroneous observation of his figure. He is much below the common stature, remarkably slender, and his countenance indicates a state of health which every admirer of genius must deplore. His features are intelligent, and the engraving of him which appeared in the 13th Number of this work, is like his profile. From those who have conversed with him, we learn, that he is a sensible, well-informed man, pointed in his discourse, and possessed of a grave kind of wit that commands attention, and a modesty of manner that excites regard. His new overture, composed for the coronation of the King of Saxony, has been performed; but as it is to be given at the ensuing Philharmonic concert, where doubtless it will be heard to more advantage, we defer speaking of it till enabled to offer a more accurate opinion of its merits.

The Drama.

KING'S THEATRE.

On Saturday, Feb. 25th, the opera of *Tebaldo e Isolina*, to which we alluded in our last, was performed for the first time in England. The characters were thus cast:

Ermanno di Ravenberg	Signor Curioni.
Tebaldo (his son, under the feigned name of *Egberto*)	Signor Velluti.
Boemondo di Ravenberg	Signor Porto.
Isolina (his daughter)	Signora Bonini.
Geroldo	Signor Deville.
Clemenza, a relation of *Ermanno*	Signora Castelli.

It would be a waste of time to enter into the merits of an opera that has had so little success, and will never be heard of again after the present season. With the exception of a terzetto, which has something rather pleasing in it, [illegible] a good, [illegible] may be [illegible], the whole work is of the most [illegible] kind, and [illegible] in poverty of design and barrenness of invention by the [illegible] compositions of [illegible]. The composer, indeed, [illegible] of the real nature of music, that he has thought only of the words and forgotten the air. Thus the heroine, when lamenting her lost lover, [illegible] because a word expressing happiness occurs, while lamenting that her situation and the [illegible] are of the most miserable description. The choruses pretend to something, but end in nothing; and the overture is [illegible]. Such is the [illegible] that is [illegible] of a theatre* is palmed on the public; and such is the miserable opera that Signor Velluti seems bound to have for his [illegible] this season.

The composer of this is the Chevalier Morlacchi, of whom some account will be found at page 148 of our last volume. But in justice to him, it must however be stated, that he produced it, in its present form, for a [illegible], for a troop in which Velluti was almost the only singer of any note. He consequently adapted his music to the powers of his performers; but afterwards, having the means of giving it with much better [illegible], he re-composed a considerable part of it, and rendered it more worthy of his reputation. When he heard that his work was about to be performed in London, he offered to send, without remuneration, the improved score of it to the King's Theatre, and his proposal was [illegible]. But the management did not think fit to profit by Signor Morlacchi's offer, and his opera, though it has been produced in a manner that has [illegible] him in this country, disgraced the theatre and disgusted all real lovers and competent judges of music.

It met with a very cool reception the first night; an attempt made by the orderly people on the occasion to encore the romance of Velluti, was [illegible], and he was obliged to leave the stage twice, the house being determined not to hear it a second time. On the second representation, the benches were half empty, and half of the second act was left out. The third and fourth nights were still worse, and then *Il Barbiere di Siviglia* was substituted. To this opera the town looked as a [illegible], for though almost [illegible] with it, it was compelled to seek a relief from the insupportable dullness of the other that, hackneyed as it has been, it appeared for a night or two like a charm. In this Signor Pellegrini, a basso who has long enjoyed a high reputation on the Italian stage, made his first appearance in London, in the character of *Figaro*, a part exceedingly well suited to him, for his voice is flexible, his person agile, and he can throw an abundance of comic expression into his countenance. His voice is in fact a bass-tenor; it is agreeable in quality, but deficient in power; it is no longer than [illegible]. He sings, however, with great taste, and is an admirable musician. In the opera *buffa* he will, [illegible] his want of force, be a very important addition to the company; but if his evil genius should lead him into the serious opera, then such opera will prove a very striking one to him.

The Manager of Drury Lane Theatre has, we have heard, entered into an engagement with Meyerbeer, the highly-gifted composer of *Il Crociato in Egitto*, to compose and bring out an opera at that Theatre. It will be seen by the [illegible] article in our Foreign Report, that he is on his way to England. The opera of [illegible] [illegible] at the other house, is [illegible] of a great [illegible]; but it proves at the same time how little is expected from the attempt to [illegible] from the [illegible] of an opera on which so much [illegible] and capital have been expended.

THE INFANT MUSICAL SISTERS.

We take leave to mention, [illegible] called the attention of our readers, at an earlier period, to the Two Infant Sisters, who have for the last few months astonished and pleased the town by their musical performances. These charming little creatures, the one aged [illegible], and the other only [illegible] years old, have really attained a facility and perfection of playing truly surprising. We [illegible] progress made by the children in musical studies, [illegible] the instance of these little girls, how much may be acquired by study and application, at a very early age.

Mr. Moscheles's Concert takes place at the New Argyll Rooms, on the 7th of April, under the patronage of Prince Esterhazy. Carl Maria von Weber is to conduct the performance of some of his own works, and the principal Foreign and English singers are engaged.

The Anniversary Dinner [illegible] of the New Musical Fund, for the Relief of Decayed Musicians, their Widows and Orphans, will take place at the Freemasons' Hall, on the 18th of April.

Mr. Parry has advertised a Cambrian Concert for the 19th of May, at the Freemasons' Hall, under the patronage of the Royal Cambrian Institution. It is to be assisted by the Pennillion Singers, and Native Welsh Harpers, in addition to some of the principal Vocal and Instrumental performers.

The rehearsal of the Music for the Anniversary of the Sons of the Clergy is appointed for the 23rd of May; the festival is to take place on the 25th.

The Birmingham Festival (the triennial) is fixed for the 3rd, 4th, 5th, and 6th of October. The Liverpool Festival is postponed until 1827, being the *fourth* year since the last one, which took place at the same time with those of York and Birmingham in 1823.

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* The title given to the Italian Theatre is a [illegible] [illegible].

THE

HARMONICON.

No. XLI., May, 1826.

MEMOIR OF CHRISTOPHER TYE, DOCTOR IN MUSIC.

The subject of the present Memoir belongs almost as much to the literary as to the musical history of this country: he was a diligent versifier as well as a composer, and his efforts in rhyme, though certainly not indicating that he was greatly favoured by the muses, are on a par with the productions of many of the poets of his day: while his church-music, if we may judge from the little that is left of it, shows that he merited the professional rank and reputation granted to him during his life, and which have never since been considered as undeservedly bestowed.

It is so gratifying—because perhaps so rare—to record the union of literature and music in the same person, that we sit down to our present task with more than ordinary satisfaction; indulging, at the same time, a hope that the sketch which we shall draw will not be less interesting to the general reader than to the inquirer into what immediately relates to the history of the harmonic art.

Christopher Tye was, according to Fuller*, born in Westminster, and brought up in the Chapel Royal. He held the honourable appointment of musical preceptor to prince Edward, and probably to the other children of Henry VIII. In 1545 he was admitted as Doctor in Music at Cambridge, and incorporated—to use Wood's expression†—a member of the University of Oxford in 1548. In the reign of Elizabeth he filled the office of organist to the Royal Chapel, for which establishment he produced most, if not all, of his sacred compositions, consisting of "many excellent services and anthems of four and five parts, which were used many years after his death."‡

"Musick," says the author of the *Worthies of England*, "which received a grievous wound in England at the dissolution of the Abbeys, was much beholding to him for her recovery; such his excellent skill and piety, that he kept it up in credit at court and in all cathedrals during his life." Wood speaks of his "renown for his admirable skill in the theoretical and practical part of musick." Before the middle of the reign of Elizabeth, at a time when a more ornamental and cheerful music was wanted in our service, he concurred with Tallis and a few others in setting several anthems, which are not only justly supposed to contain much of our earliest choral melody before the Reformation, but in respect of harmony, contrivance, expression, and general effect are allowed to be models of the genuine ecclesiastical style. Dr. Boyce has given an example of Tye's abilities in the anthem for four voices, "I will exalt thee, O Lord," inserted in the second volume of his collection of *Cathedral Music*.

"There is hardly," Dr. Burney remarks§, "any composition to be found in the productions of composers for the church, during his time, of a piece so constantly and regularly in one key, as that is in the key of C minor; and its cadences, the harmony is pure and grateful; the tune and melody, though not so marked and accented as those of the best compositions of the last century, are free from pedantry and the difficulties of complicated measures, which this composer had the merit of being one of the first to abandon."

Dr. Tye was certainly much esteemed by the best society of the age in which he lived; his acquirements rendered him a desirable attendant on the court, and a welcome visitor in the literary circle; but his temper, according to Anthony Wood, required a considerable weight of talent to counterbalance its defects. He was, he says, "a peevish humoursome man, especially in his latter days, and sometimes playing on the organ in the chapel of Queen Elizabeth, that‖ which contained much music but little to delight the ear, she would send the Verger to tell him that he played out of tune; whereupon he sent word, that her ears were out of tune."

In an old play entitled *When you see me you know me*, by Rowley, printed in 1613, wherein are represented, in a dramatic form, some of the remarkable events of the reign of Henry VIII., is a conversation between prince Edward and Dr. Tye, on the subject of music, which, being curious, and from a publication now exceedingly scarce, is worthy of notice.

Prince. ———————— Doctor Tye,
Our musick's lecture I pray thee now, indeed I
Take much delight in it.
Tye.—In musicke may your grace ever delight,
Though not in me; musicke is fit for kings,
And not for those know not the chime of strings.
Prince. Truely I love it, yet there are a sort

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* *Worthies of England.*

† *Athenæ Oxonienses.*

‡ Prince's *Worthies.*

§ *History of Music*, Vol. iii.

‖ See *Ashmolean MSS.*, fol. [illegible], where this anecdote now appears in the handwriting of Wood.

Terming more past than wise, that will upbraid it,
Calling it idle, vaine, and frivolous.
Tye.—Your grace hath said, indeed they do upbraid
That terme it so, and those that doe are such
As in themselves no happy concords hold;
All musicke jarres with them, but sounds of gold;
But would your grace awhile be patient,
In musickes praise thus will I better it:
Musicke is heavenly, for in heaven is musicke,
For there the seraphims do sing continually;
And when the best was borne that ever was man,
A quire of angels sang for joy of it;
What of celestiall was reveal'd to man,
Was much of musicke: 'tis said the beasts did worship
And sang before the deitie supernall;
The kingly prophet sang before the arke,
And with his musicke charm'd the heart of Saul;
And if the poet fail us not, my lord,
The dulcet tongue of musicke made the stones
To move, irrationall beasts and birds to dance.
And last the trumpets musicke shall awake the dead,
And clothe their naked bones in coates of flesh,
T' appeare in that high house of parliament,
When those that gnash their teeth at musickes sound,
Shall make that place where musicke nere was found.
Prince.—Thou givest it perfect life, skilful doctor;
I thanke thee for the honour'd praise thou givest it,
I pray thee let's heare it too.
Tye.—'Tis ready for your grace. Give breath to
Your loud-tun'd instruments.

(Loud Musicke.)

Prince.—'Tis well: me thinkes in this sound I prove
A compleat age;
As musicke, so is man governed by stops,
And by dividing notes, sometimes aloft,
Sometimes below, and when he hath attain'd
His high and lofty pitch, breathed his sharpest and most
Shrillest ayre, yet at length 'tis gone,
And falls downe flat to his earth againe. [*Soft Musicke.*]
Another sweetnesse and harmonious sound,
A milder straine, another kind agreement;
Yet 'mongst these many strings, be one untun'd,
Or jarreth low or higher than his course,
Nor keepeth stroke with his fellowes,
Corrupts them all, so doth bad men the best.
Tye.—Ynough, his musicke now delights his princely eare.
(A Song.)
Prince.—Doctor I thank you, and commend your cunning,
I oft have heard my father merrily speake
In your high praise; and thus his highnesse saith,
'England one God, one truth, one doctor hath
For musickes art, and that is Doctor Tye,'*
Admired for skill in musickes harmonie.
Tye.—Your grace doth honour me with kind acceptance,
Yet one thing more I do beseech your excellence,
To daine to patronize this homely worke,
Which I unto your grace have dedicate.
Prince.—What is the title?
Tye.—The *Actes of the holy Apostles turn'd to verse*,
Which I have set in severall parts to sing;
Worthy acts, and worthily in you remembred.
Prince.—I'll peruse them, and satisfie your paines,
And have them sung within my father's chappell."†

To his profession of music, Dr. Tye joined a considerable knowledge of English and Italian literature; and having been taught, says Warton,‡ "to believe that rhyme and edification were closely connected; and being persuaded that every part of the scripture would be more instructive, and better received, if reduced into verse, he projected a translation of the ACTS OF THE APOSTLES into familiar metre. However, he completed only the first fourteen chapters, which were printed in 1553, by William Seres, with the following title; which will scarcely appear serious to the reader who is unacquainted with the peculiar style of that period.

THE ACTES OF THE APOSTLES translated into Englyshe metre, and dedicated to the Kynges most excellent maiestye, by Cristofer Tye, Doctor in Musyke, and one of the Gentylmen of hys graces most honourable Chappell, with notes to eche chapter to synge and also to play upon the Lute, very necessarye for studentes after

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[*] At the time when Farinelli was in England, about 1735, an exclamation of the same kind, applied to that singer, gave great offence. He had just finished a favourite air, when a lady from a box cried out loudly, "One God, one Farinelli!" Hogarth has commemorated this egregious instance of musical folly in his Rake's Progress, plate ii.—See Burney's History, Vol. III.

[†] In another part of this play, Cranmer and Tye appear, and are seen by the young Browne, who is carrying the prince's cloak and hat. Cranmer inquires of him what is become of the prince, and is told that he is at tennis with the Marquess of Dorset; upon which the following dialogue ensues:

Cranmer.—[illegible] know that tonight is the chappell [illegible],
And that the master of the children whipps them well,
The prince will not be there, Sir, and you shall answer for it.
Browne.—O good my lord, I'll make him ply his books [illegible].
Cranmer.—That shall not serve your turn, Browne, I say. [*Exit Br.*
But, Tye, the prince has well devoted [illegible] since he was whipt thrice
For the prince's faults,
His grace hath got more knowledge in a month,
Than he attained in a year before;
For still the fearful boy, to save his breech,
Doth hourly haunt him wheresoe'er he goes.
Tye.—'Tis so my lord, and now the prince perceives it,
As loath to see him punish'd for his faults,
Plies it of purpose to redeem the boy.

By this passage it appears, that there were in the royal household two distinct masters: the one called Master of Song, whose duty it was to teach the children of the chapel singing; the other, a Master of the grammar-school, who taught them Latin, and probably other children in the palace the rudiments of the Latin tongue; and as Browne does not appear to be a child of the chapel, it is natural to suppose that he was a scholar, not to the Master of the children properly so called, i. e. the Master of Song, but to the Master of the Grammar-school.

It is a tradition [illegible] strange, [illegible] may be said [illegible] of any truth, that Browne should be whipt for [illegible] order may be accounted for. The practice of whipping the royal children by proxy, and probably as low as the education of Prince Edward, and may be traced down to the time when [illegible] the First was prince; [illegible] to Burnet, it does not appear who he was, at whose instance of [illegible] he arrived at a state of manhood. But Bishop Burnet, in his History of the Reformation, speaking of Barnaby Fitzpatrick, who had been play-fellow and whipping boy to Prince Edward, says, "Barnaby Fitzpatrick, a most ingenious and accomplished youth, who became the favourite of a [illegible] history of [illegible] [illegible]. His original [illegible] in the Journal of King Edward VI. [illegible], and in Fuller's Worthies [illegible] [illegible], and many [illegible] of [illegible] and [illegible]. Burnet [illegible] of his History of the [illegible], who was whipping boy to King Charles I. In the Spectator, No. 313, is a story [illegible] of the [illegible] of that [illegible].—See Burney's History, Vol. III.

[‡] History of English Poetry.

theyr studye to fyle their wittes, and alsoe for all christians that cannot synge, to reade the good and godlye storyes of the lives of Christ his apostles."

As the singular dedication of this work, "To the vertuous and godlye learned prynce, Edward the Sixth," contains anecdotes of the author and his production, no apology is necessary for the insertion of a few stanzas.

Your Grace may note, *from tyme to tyme*,
That some doth undertake
Upon the Psalms to write in ryme,
The verse pleasant to make,

And some doth take in hand to wryte
Out of the Booke of Kynges,
Because they se your Grace delyte
In such like godlye thinges.

And last of all, I youre poore man,
Whose doinges are full base,
Yet glad to do the best I can
To give unto your Grace,

Have thought it good now to recyte
The stories of the *Actes*
Even of the twelve, as Luke doth wryte,
Of all their worthy factes———

Unto the text I do not ad,
Nor nothyng take awaye,
And though my style be gros and bad,
The truth perceyve ye may.———

My callynge is another waye,
Your Grace shall herein *fynde*
By notes set forth to synge or playe,
To recreate the mynde.

That such good thynges your Grace might move
Your lute when ye assaye,
In stede of songes of wanton love,
These stories then to play.

So shall your Grace please God the Lorde
In walkyng in his waye,
His lawes and statutes to recorde
In your heart night and day.

And eke your realm shall flourish styll,
No good thynge shall decaye,
Your subjectes shall with right good will
These wordes recorde and saye

"Thy lif, O kyng, to us doth shyne,
As God's boke doth thee teache:
Thou dost us fede with such doctrine
As Christes elect doth preache."

The *Acts* of the Apostles, Sir John Hawkins informs us, were sung in the chapel of Edward VI, and probably in other places where choral music was performed, but their success not answering the expectation of their author, he prudently applied himself to the composing of anthems, &c.

In 1569, Dr. Tye translated the affecting story of THEODORE AND HONORIA from Boccaccio. The names of the lovers are disguised in the following title, "A notable historye of Nastagio and Traversari, no less pitiefull than pleasaunt, translated out of Italian into English verse, by C. T.—Imprinted at London, in Poules churchyarde, by Thomas Purfoote, dwelling at the sign of the Lucrece. Anno. 1569." This is in 12mo., black-letter. Tye has used in this tale the same stanza which he employed in translating the ACTS. The knight of hell pursuing the lady, is thus described:—

He sawe approche with swifte foote
The place where he did staye,
A dame, with scattered heares untrussede
Bereft of her araye———

Besides all this, two mastiffes great
Both fierce and fell he sawe,
That fiercely pinchede her by the flanke
With greedie ravening rawe.

And eke a knight, of colour swarthe,
He sawe behinde her backe,
Came pricking after, flinging furthe
Upon a courser blacke

With gastlye thretning countenaunce,
With armyng sworde in hande,
His looks wold make one feare, his eyes
Were like a fiery brande, &c.

Dr. Tye is now almost forgotten in our cathedrals, but as he constitutes an important link in the musical history of our country—which we shall continue in a biographical form—and is rather conspicuous for having cultivated polite literature with great assiduity, we have taken more than common trouble in collecting materials for this memoir, and have devoted a larger space than usual to its insertion.

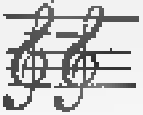
ON THE C, OR TENOR CLEF.

To the Editor of the HARMONICON

Edinburgh, 22d March, 1823.

SIR,

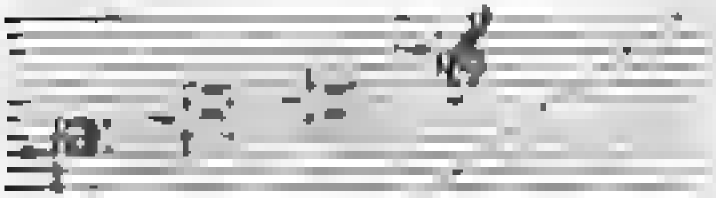
In your last number you insert a plan for lessening the difficulty arising from the use of the C clef, and your correspondent says he is not aware that any one has attempted to remedy the evil. This is an error, for it has been more than once proposed to simplify the use of the clefs, and, in particular, Grétry suggests a plan which is substantially the same with that of your correspondent. He explains it in the following terms, in his *Essais sur la Musique*, tom. 3, page 200.

"Il ne faut qu'une ou deux clés pour l'étendue des voix et des instrumens. La clé de *sol* ordinaire sur la seconde ligne pour les dessus, les violons, flûtes, hautbois, *&c.* La clé de *sol*, toujours sur la seconde ligne, mais ayant une forme différente, pour la haute-contre, la taille ce qui indiquera que celle-ci est à l'octave basse de la clé de *sol* ordinaire. La flûte, la petite flute, jouent aujourd'hui presque toujours au dessus de la portée, il y a souvent trois, quatre lignes ajoûtées, ce qui est très gênant pour l'exécutant, et fait un mauvais effet, pour le coup-d'œil, dans une partition. Pourquoi ne pas mettre deux clés de *sol* l'une à côté de l'autre  dans les endroits trop hauts?—ce qui voudra dire *Jouez à l'octave*. La basse et la viole peuvent jouer sur la même clé de *fa* posée sur la quatrième ligne;

ment celle propre à la voix avec une forme différente pour indiquer qu'elle peut à l'octave haute de la basse. [illegible]

This plan of Lorimer's accomplishes the purposes of the proposal by your correspondent, and is superior to it in one important particular. Your correspondent proposes to discontinue the use of the C clef and to use only the G and F clefs, making some change in the form of the G clef when the notes are to be sounded an octave lower, and some change in the form of the F clef when the notes are to be sounded an octave higher. This plan may be adopted in any mode without in the least interfering with the established system of notation, with which it has nothing inconsistent. Your correspondent proposes to introduce a new clef placed in a manner totally at variance with the fundamental principles of notation, and the adoption of which would present insuperable difficulties to the reading of a great portion of the music that has been printed in England, and of almost all that has been printed on the Continent down to the present day.

To be convinced of this, it is necessary to advert to the fundamental principles of musical notation, which are admirably explained by Rousseau in his *Dictionnaire de Musique*, Art. Clef. Musical notes are expressed by points or marks placed upon parallel lines, or in the spaces between them; and the whole number of parallel lines necessary to contain the whole compass of notes is called by Rousseau the general system, or système. The use of this general system is evidently inconvenient in practice. It is sufficient to take as many lines out of it as may be sufficient to contain the compass of the music to be written. Five lines have been found sufficient for this purpose, and the use of the clef is to mark the situation of these five lines in the general system. Rousseau has illustrated this by a diagram, which may be presented in a simpler and somewhat different form as follows:

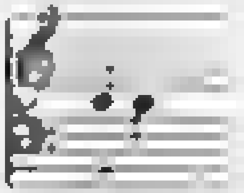


This shows the four different portions of five lines each which are taken out of the general system according to the practice of England, with the clefs or characters by which these different portions are distinguished. These clefs it must be observed point out the position of the notes on which they respectively stand in the general system. Besides the above, any other portions of five lines might be taken for the purpose of notation, as each of these lines always containing one or other of the above clefs in order to mark the position of that line (and consequently of all the others) in the general system. Accordingly, in foreign music the G clef is frequently on the first line; the C clef is sometimes used for soprano voices, and sometimes on the second line, as well as on the third and fourth; the clef of F is sometimes on the third line, and the clef of G sometimes on the first line. But, in all these varieties of staves, the clef always represents one individual line of the general system.

Such is the system of musical notation established over Europe, and confirmed by the practice of ages. This system admits of greater or less variety in the number of clefs used, to speak more correctly, in the number of different staves or portions of the general system which are used for notation. In England the four clefs already mentioned have been generally employed in works of a high class, which are intended for the use of accomplished musicians; and certainly, whatever may be the inconveniences arising from these different clefs, they have, when understood, a clearness and precision not to be attained without them. I have often thought, however, that two clefs are unnecessary, and that both the alto and tenor parts may be written upon one of the C clefs, the other being discontinued. The difference in compass between these parts is so small, that a single leger line added would be sufficient for every purpose.

In the same way, the use of both the C clefs may be discontinued without any departure from the fundamental principles of the system. This may be done in various ways. It may be done in the first place by using the G and F clefs only, with leger lines, where the compass extends above or below the staves, as has been done by Clementi in his editions of The Creation and other works, in which the alto part is in the G clef and the tenor in the F clef. This has the advantage of presenting to the eye the real notes that are to be sung; but it has often an awkward and confused effect from the number of leger lines which are employed. It may be done, in the second place, according to Lorimer's plan, by writing the alto and tenor voice parts in the G clef, an octave higher than they are to be sung, and marking, by some change in the form of the clef, that this is the case.* Or it may be done, as is now very general, by writing the alto and tenor parts in the G clef, an octave higher than the real notes, and distinguishing the parts at the beginning by the words alto or tenor, and sometimes adding "an octave lower." All these methods are in perfect consistency with the principles of the system, and present no impediment whatever to the acquirement and use of the ancient mode of notation.

But your correspondent's plan involves the introduction of a new clef, in a position where it cannot possibly be placed without overturning the present system altogether. I allude to his proposal to cause the G clef to be placed upon a space. The G clef must stand upon some one particular line of the general system; and it is worth remarking, that this line is that which separates the treble stave from the bass, being the leger line immediately below the treble stave and above the bass.



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* Lorimer proposes [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]

[illegible]

[illegible]

[illegible]

I remain, Sir,

Your very humble Servant,

G. H.

AN UNPUBLISHED LETTER OF THE CHEVALIER DE CHASTELLUX TO METASTASIO.

To the Editor of the Harmonicon.

Sir,

[illegible]

[illegible]

Yours, &c.

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

ROSSINI AND THE FRENCH PRESS

[illegible]

[illegible]

[illegible]

[illegible]

the enjoyment of beautiful compositions, let who will be the author. Therefore, I have [illegible] with neither Gluckists, Piccinists, Rossinists, or [illegible]. I appreciate music according to my intimate [illegible], by the [illegible] I [illegible] without thinking of the school, or of the country in which it is produced. French or Italian, [illegible] or English, ancient or modern music, are divided only into two classes by me, good and bad. I [illegible] the [illegible] and the same feeling that [illegible] against certain [illegible] by [illegible] against our [illegible] to raise my voice in favour of a foreign composer whose works [illegible] pleasure, a fact that no candid person [illegible]. It is said that M. Rossini receives enormous sums for compositions which he promises, but never produces. I [illegible] that [illegible] to [illegible] and [illegible] in the [illegible] granted to that celebrated Maestro, in return for his promises. It must be allowed that such a treaty would have been as dishonourable to the power who proposed it, as to the composer who accepted it. I am not Rossini's friend, I do not even know his features. I have [illegible] the [illegible] of all [illegible], as they would be quite uninteresting to me at my advanced age; but I love truth, as I love music; and chance has placed an explanation in my possession which enables me to affirm,

First.—That M. Rossini only receives annually from government 20,000 francs as director of the Italian Theatre.

Secondly.—That in consequence of this provision, he renounces all right as an author to the works of his composition performed in France.

Thirdly.—That he receives no indemnification if he breaks the treaty.

Fourthly.—That likewise no indemnity shall be granted him, should the authorities deem it proper to dismiss M. Rossini; a power reserved to them without appeal.

Fifthly.—That a treaty has been signed with M. Rossini for the composition of two grand operas for the Académie Royale. Being the sum of 20,000 francs for the two; but this sum is to be paid only upon the delivery of the scores. It is consequently thought that the sums thus guaranteed to M. Rossini will not affect the public funds.

Thus the agreements made with the Government's composer is confined, in fact, to the appointment of 20,000 francs, which he receives as the Italian Director. I am acquainted with secondary directors who, without possessing the rights of authorship, would not hesitate to change their emoluments with those granted to Signor Rossini.

I address these facts, Sir, to your impartiality, and hope that you will publish my letter, as a homage due to truth.

AN OLD AMATEUR.

ON THE PROGRESS OF SOUND.

In the last number of the *Revue Encyclopédique* there is an account of a very extraordinary proposal [illegible] communicate verbal intelligence to a few [illegible] distances, and that [illegible] by [illegible], as in the telegraph, but in distinct articulate sounds uttered by the human voice. This plan originated with an Englishman, Mr. [illegible], according to whose experiments the human voice may be made intelligible at the distance of twenty-five or thirty miles. The experiments of the celebrated Biot have ascertained that vocal sounds are more quickly [illegible] when transmitted by solid bodies, or through tubes; that when a person through the [illegible] at the distance of more than half a mile, the [illegible] of a man was distinctly heard. At the latter end of the last century, a Portuguese named [illegible] conceived a plan of transmitting [illegible] sounds to considerable distances. He proposed the construction of horizontal tunnels, that should [illegible], by means of which the ticking of a watch might be heard more distinctly at the distance of [illegible] than when placed close to the ear. He calculated that a succession of such tunnels would transmit a verbal message [illegible] in an hour.

This project is droll enough.

MUSICAL INSTRUMENTS IN AFRICA.

The following extracts from Major Denham's and Captain Clapperton's Journals of their Recent Travels and Discoveries in Africa,* will no doubt be acceptable to our readers. From the exclusive character of our work, we are precluded from entering into a general notice of this important volume; but we cannot withhold our tribute of praise of its contents, and of the truly splendid style in which it has been produced.

A MUSICAL DRUM.—During his stay at Kouka, Major Denham [illegible] [illegible] the [illegible] a [illegible] of [illegible] which placed or [illegible] by [illegible] the [illegible]. The [illegible] [illegible] [illegible] [illegible] a [illegible] [illegible] [illegible] [illegible]

[illegible]

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* Narrative of Travels and Discoveries in Northern and Central Africa, in the Years 1822, 1823, and 1824, by Major Denham, Captain Clapperton, and the late Dr. Oudney, [illegible]

† [illegible]

‡ [illegible]

extempore songs; one carried a small pipe made of a reed, and the other blew on a buffalo's horn, loud and deep-toned blasts, as we moved through the wood: but by far the most entertaining and useful were the running footmen, who preceded the kashella and acted as pioneers: they were twelve in number, and carried long forked poles, with which they, with great dexterity, kept back the branches, as they moved on at a quick pace, constantly keeping open a path, which would without them really have been scarcely passable: they, besides this, were constantly crying aloud something about the road or the expedition, as they went on. For example: "Take care of the holes!—avoid the branches!—Here is the road!—take care of the tallah!—the branches are like spears, worse than spears! Keep off the branches!" "For whom?" "Barca Gana."—"Who in battle is like the rolling of thunder?" "Barca Gana!"—"Now for Mungas!—now for the Kerdies!—now for the tents of spears!—Who is our leader?" "Barca Gana."—"Here is the water, but no water!" "God be praised!"—"In battle, who spreads terror around him like a buffalo in his rage?" "Barca Gana."

The band also sang some extempore verses on my joining them, of which the following is nearly a literal translation, and delighted their chief extremely:

Christian man he come,
  Friend of us and sheikhdom;
White man, when he hear our song,
  Fine new tobe give me.

Christian man all white,
  And dollars white have he;
Kanemy she has come,
  Black man's feared to be.

See Fellatah, how he run,
  Barca Gana shake his spear;
White man carry two-mouthed gun,
  That's what make Fellatah fear.

This sort of question and answer, at once useful and exhilarating, is constantly kept up until the time of halting.

Trumpets of Mandara.—The sultan returned to the town, preceded by several men blowing long pipes and wooden clarionets, ornamented with shells, and two enormous trumpets from twelve to fourteen feet long, borne by men on horseback, made of pieces of hollow wood, with a brass mouth-piece, the sounds of which were not unpleasing.

Effects of Music on the Hippopotamus.—We had a full opportunity of convincing ourselves that these enormous and ill-formed animals are very sensibly attracted by musical sounds, even though they should not be of the softest kind. As we passed along the borders of the Lake Muggaby at sunrise they followed the drums of the different chiefs the whole length of the water, sometimes approaching so close to the shore that the water they spouted from their nostrils reached the persons who were passing along the banks. I counted fifteen at one time sporting on the surface; and my servant Columbus shot one of them in the head, when he gave so loud a roar, as he buried himself in the Lake, that all the others disappeared in an instant.

Music and Dancing at a Festival.—The feast, Aid-el Mulood (the birth-day of Mohammed) is attended with nearly similar ceremonies to the other feast days; but instead of wrestlings amongst the men, the ladies, on this occasion, dance according to the fashion of their country. The motions of the Kanem women, though the least graceful, are certainly the most entertaining: all, however, form a striking contrast to the lascivious movements of the Arab and Barbary dancers—every thing here is modest, and free from any indelicacy. To commence with those of the capital, who also first appear in the circle, the Bornowy advance by twos and threes, and after advancing, retiring, and throwing themselves into various attitudes, accompanied by the music from several drums, they suddenly turn their backs to each other, and strike those parts which are formed to endure the punishment for all the offences of our youth so smart together with all the force they can muster; and she who keeps her equilibrium and destroys that of her opponent, is greeted by cheers and shouts, and is led out of the ring by two matrons, covering her face with her hands. They sometimes come together with such violence as to burst the tails of beads which all the women of rank wear round their bodies just above the hips, and showers of beads would fly in every direction: some of these tails are twelve or sixteen strings wide, and cost fifteen or twenty dollars. Address is, however, often attended, in these contests, with better success than strength; and a well-managed feint evasion at the moment of the expected concussion, even when the weight of metal would be very unequal, oftentimes brings the more weighty tumbling to the ground, while the other is seen quietly seated on the spot where she had with great art and agility dropped herself. The Shuaas were particularly happy in these feats, which were practised in different ways, either by suddenly dipping on one side, sitting or lying down. I had not seen so many pretty women together since leaving England, for as compared with the negresses, the Shuaas are almost white, and their features particularly handsome: such an assembly was to me novel and gratifying. I was, however, sometimes surprised to find how much I became accustomed to the sight of these swarthy beauties, even so as to be able to look at them with pleasure. The women of Bornou and Begharmi danced with a much slower motion, and accompanied themselves by singing: the former wear simply a blue wrapper or scarf over the shoulders, and holding each end of the wrapper with the arms extended, frequently threw themselves into very pleasing and graceful, if not elegant, attitudes: while the latter, with their hands before them, sometimes clasped together, sometimes crossed on the breast, and sometimes with only the tips of the fingers touching, the Medeaa appeared to sing a tale of extreme interest to the bystanders: this was accompanied by swingings of the body, and bendings of the head from side to side—all finished by sitting down and covering their faces, when they were led out of the circle by the older women."

MUSICAL LECTURES AT THE ROYAL INSTITUTION.

On Friday, the 14th of April, Mr. Samuel Wesley commenced a Course of Lectures on Music, illustrated by instrumental and vocal examples, which are to be continued, in the Theatre of the Institution, every Friday till the completion of the course. The following is a Syllabus of the Six Lectures:—

Lecture I. On Music, considered in the two-fold Sense of a Science, and an Art.
" II. On Musical Taste.
" III. On Musical Prejudice.
" IV. On the Distinction between Sublime, Beautiful, and Ornamental Style.
" V. On the General Management of Musical Performances in England.
" VI. On the Advancement and Improvement of Musical Knowledge and Taste.

DIRGE FOR THE LATE EMPEROR AND KING OF PORTUGAL.

On Saturday the 22nd of April, a solemn funeral service was performed at the chapel of the Portuguese embassy, South Street, Grosvenor Square, to the memory of the late Emperor and King of Portugal.

The order of the pieces performed in this *Requiem* was as follows:

1. *Requiem æternam dona eis, &c.*	Jomelli.
2. *Dies iræ*	Mozart.
3. *Offertory*	Cherubini.
4. *Benedictus*	Mozart.
5. *Agnus Dei*	Jomelli.
6. *Libera Domine*	Jomelli.

We understand that this admirable selection was made by His Excellency the Marquess Palmella, and it certainly does honour to his taste. The *Requiem* of Mozart is so well known, that it was judged advisable to chuse the greater portion from Jomelli, a composer whose powerful and truly classic music is too little known in this country. To add to the novelty, the *Offertory* from the *Requiem* of Cherubini, as lately performed at the funeral obsequies of Louis XVIII., was introduced, and heard with great interest.

As the music of Mozart is familiar to amateurs, we shall not offer any observations, except to say that it was admirably performed throughout; but we cannot pass the *Requiem* of Jomelli without a few remarks. It opens with a solemn, slow movement, which is again resumed in the concluding *Libera*, and thus forms a perfect whole. It commences with a short, but impressive, instrumental movement, in which the basses are managed with inimitable effect; a deep and hollow murmur seems to swell from the tomb, and with this the voices imperceptibly rise and intermingle. When resumed at the close, a short brilliant movement intervenes: it is a ray of hope that pierces the gloom of the sepulchre: the original movement then returns, and the voices gradually die away. The *Libera* of the same composer is a masterpiece of pathetic expression, and is characterized throughout by great unity of conception, and a most happy combination of the various parts.

The whole was admirably executed, and never were the united talents of Spagnoletti, Lindley, Dragonetti, &c. more effectually called into action. Among the singers who distinguished themselves, and who gave the music with the true church expression, were the Mademoiselles Marinoni, Mrs. Hunt, Begrez, Pearman, and a singer, with an exquisite tenor voice, of the name of [illegible].

W.

Review of Music.

A Requiem to the Memory of the late Mr. Samuel Webbe; *the words by* Mr. Linley, *and set to music severally by* Lord Burghersh, Messrs. Linley, W. Knyvett, Hawes, Elliott, Beale, *and* Evans. (Welsh and Hawes, 246, *Regent-street.*)

The history of this work is thus given in the Introduction to the volume:—

Mr. Samuel Webbe, the distinguished Musician alluded to, was appointed to the office of Secretary to the Noblemen and Gentlemen's Catch Club, vacated by the resignation of Mr. Warren Horne, in the year 1784. The trust, however, thus reposed in him, though involving a variety of duties, and great responsibility, did not discourage him from continuing to enlarge and enrich those stores of delightful Glees, &c. of which that old and highly respectable Society are the possessors: on the contrary, while the vigour of his mind continued unimpaired, he brought forward, from time to time, many excellent compositions both of a serious and cheerful description; and so great was the versatility of his powers, that posterity may find it difficult to believe that the mind which produced those highly-finished and fanciful Glees, "When winds breathe soft," and "Hence all ye vain delights," (two compositions which breathe, if the expression may be used, the very philosophy of sound as applied to sentiment,) could unbend to the admirably humorous Catch of "Would you know my Celia's charms," and once again to the festive inspiration of "The mighty conqueror of hearts!" As a testimony, therefore, of the respect of the Club, and their regard for their departed Secretary, they came to the resolution of presenting a Prize Medal to the Composer of the best Requiem to his memory; the candidates for the same to be confined to the members of the Club. It was further resolved, that the Poets of the day should be invited, by public advertisement, to supply the poetry for the occasion, on, or before, a stated period of time. Many poems were consequently sent in, and a Committee of the whole Club was convened to determine upon their respective merits, and finally to choose such words as they should judge the best suited to the occasion. The bias of partial feeling which will sometimes mix with the most rigid resolutions to be just when the names of the authors are known, could not, in this instance, influence the members; for the contributions were, agreeably to the conditions of the advertisement, sent in without signatures, and written and directed in a strange hand; neither was it lawful for any member of the Committee to give an opinion of preference previously to the ballot.

In the pleasing wish to perpetuate the remembrance of a man not more distinguished for his science and fame than beloved for his private virtues, most of the poetical contributors on the occasion forgot, while producing some very beautiful poetry, that one great recommendation would be brevity. Mr. Linley's Poem was not only the shortest sent in, but of a more lyrical construction than the rest, and more pointedly applicable to the peculiar merits of the deceased as a Composer.

The prize was awarded to Mr. Evans, "on the 12th of March, 1818, to whom the medal was presented by the President of the day, His Royal Highness the Duke of Sussex." The delay in the publication of the various pieces offered by the competitors, has, we are informed, arisen "from causes not now necessary to be detailed."

The following is the Ode, "selected by a committee of the Catch Club," on which the seven gentlemen named in the title-page exercised their talents:

Chant we the Requiem, solemn, sad, and sweet;
And mute awhile, amid the festive throng,
Be Joy's inspiring song!

Strew we with cypress boughs the Muses' seat;
For he, the Father of the varying lay,
Of pain and sickness long the suffering prey,
Sinks to the grave; and leaves unstrung the lyre,—
Silent each liquid note—extinct its sacred fire.

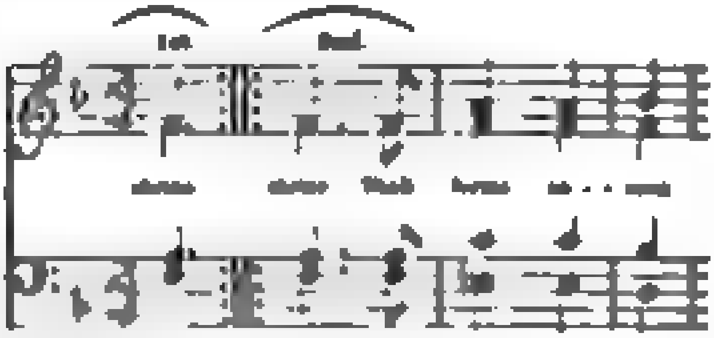
List to that glorious strain!—
Was it "*Thy voice, O Harmony!*"* that rung
Amidst a magic lyre unstrung—
Ere on its [illegible] to burst again
Those chords, so sweetly wild, so full, so clear?
It was thy "awful sound!"——the distant hill
Breaks slow, responsive to the Anthem's swell,
That peals the parting echoes o'er his hallow'd [illegible]—
"When words breathe soft"† where once Amphion's lyre,
Round our honoured Minstrel's shrine
Shall "*Forms unseen*"‡ the deathless wreath entwine,
Soft warbling in the breeze the requiem by.

It generally happens in what are called the sister-arts, that when the mind is tasked, its creative powers are diminished. Fancy is no more obedient to the call than Glendower's spirits were; and it has been as [illegible] them, it has been said, [illegible] whenever [illegible] appears in the shape of human [illegible]. Prescribe a subject, and fix the period for its being wrought up into something that requires invention, and the chances are many to one that the efforts made to accomplish the object fail of success. That anything in the shape of compulsion is a mortal foe to fancy, is a truth that has long been acknowledged; and to attempt any work of genius to order, has, for ages past, been confessed to be a fruitless enterprise.

But it may be asked, how do these observations apply to the present work, seeing that no one of the competitors for the reward was bound by any promise, or compelled by any duty, to engage in the undertaking? We grant that the candidates were not pressed into the service, that they were not, as the Poet Laureate is, threatened by the fear of being either a sinner or a butt of mirth; but the temptation once offered, ambition stepped in, and the terms, obligatory once being voluntarily accepted, the rest followed. We detect, however, this want of free will in most of the compositions before us; they seem circumstance-bound, and we much deceive ourselves if any of them was brought forth in the spontaneous manner that other works, from the same pens, have been produced.

Mr. Linley's Ode, denominated here a Requiem, the measure that musical sounds are adapted to it—is set by each of the composers for four voices. The first is for a soprano, an alto, a tenor, and a base; the rest are for an alto, two tenors, and a base.

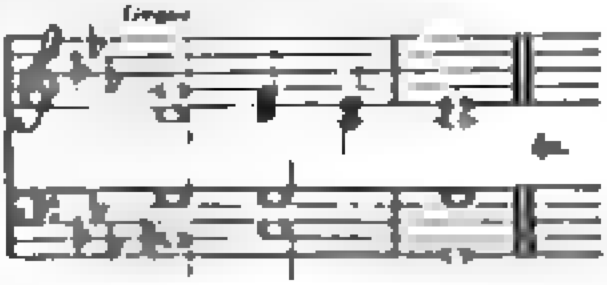
The first, by Lord Burghersh, begins with a solemn, well-imagined adagio, in F minor. The four lines commencing at "Was it thy voice, O harmony!" are set as a canon in the unison by the three upper voices in A flat, and in three-four time. This is more elaborate than effective. The former key and movement are resumed at the words, "It was thy awful sound," thus judiciously making the chorus reply to the question of the semi-chorus, as the canon may be called. At "When words breathe soft," the time is a little quickened, the key changes to F major, and a very pleasing quartet, each part of which is repeated in chorus, terminates the Requiem in a manner at once melodious and characteristic. The good sense with which this movement is set, is particularly deserving of notice and imitation. We must, however, remark that at the end of the first strain of this quartet, a quaver is wanted to connect the two strains. The base ought to take the word "shall," which now falls on the accented portion of the bar, and leaves the tenor on the unaccented part. It should stand thus:—



With this alteration, the bar marked 1st time (page 10) must be erased. We also recommend another correction, at page 3, first bar of alto, where the A natural should be A flat; and, of course, the succeeding note must be the same.

This is a composition that many professed musicians would be happy to own. As the production of a dilettante, it is entitled to a high degree of praise, which we bestow as fearlessly as we point out its defects, being above supposing that we can be gravely charged with having our opinion influenced, either in favour or against a work, by the rank of its author.

The second of these is also by an amateur—the writing of the Glee-writing gentleman who, for originality of design and for sweetness of genuine melody, is surpassed by none of the glee-composers of the day,* and equalled by but very few indeed. Though his present work does not strike us so forcibly as some of his other productions—because perhaps more necessarily, and therefore more laboriously composed—yet a strong feeling breathes through the whole of it, and keeps the hearer's attention alive to the end. It opens in C minor, but both key and time change frequently during its progress, and it terminates with a movement in C major. The few bars, page 13, at the words "Silent each liquid note," are most happily conceived, and as well expressed. Further on, page 16, 6th bar, the chord of the 6th and 4th on the last C would have pleased us more, had it resolved naturally into the 5th and 3rd, in the following manner:—



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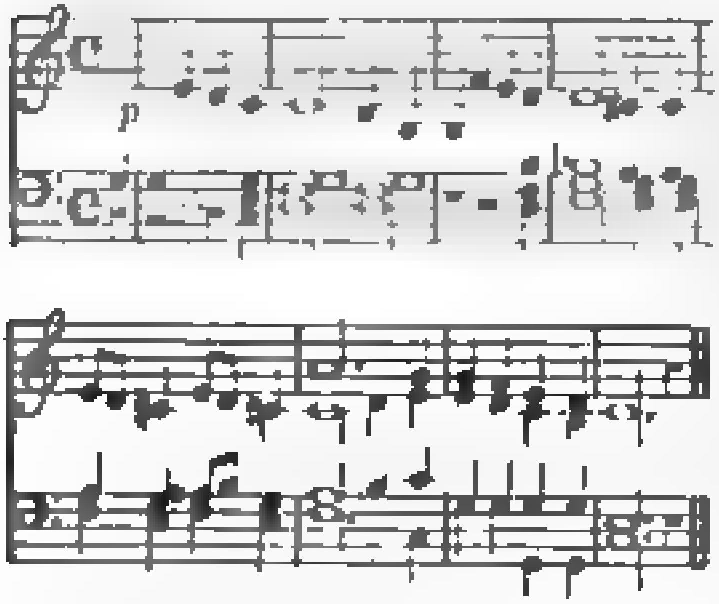
[*] "Thy voice, O Harmony, with awful sound."—[illegible] Ode.

[†] "When words breathe soft along the silent deep."—Ibid.

[‡] "By fairy hands their knell is rung,
By Forms unseen their dirge is sung."—Collins.

[*] Mr. Stafford Smith and Mr. Stevens, two of the greatest composers of our country in this style of composition, are still living, it is true; but having ceased long before this, may be considered as belonging to the last age.

The annexed elegant passage towards the close, page 18, we must insert. The words are the last line of the Ode.



The melody of this is then given to the first tenor, the second moving with it in sixths, and the alto and bass holding on C above and below, producing a very charming effect.

The third of these gained the prize, and we have endeavoured, though unsuccessfully, to discover its claim to such a distinction. We find a great mixture of right and wrong in it. Of the first are, the diminuendo at "extinct," and the pianissimo, instead of a mistaken forte, at "thy awful sound." Of the last are, the two latter syllables of the word *Requiem*, treated as a monosyllable, so as to sound like *quem*; the accent thrown on "and," instead of "mute," in the second line; and on "for" instead of "lie," in the fifth line. The quotation of Webbe's own four notes, on the words "When winds breathe soft," is well judged, though their time is changed from common to triple. Probably the triumph of this composition is to be ascribed to a happy mode of performing it; added to which, it is short, a quality which augments the effect of the beauties, and diminishes that of the imperfections.

The composer of the fourth has not been so successful as usual; we find much of his gentle, good taste in the present effort, but perceive a want of novelty, and an instance or two of erroneous accentuation; together with a sprightliness of air at the second and third lines, which is founded in a misapprehension of their meaning. The latter fault is equally apparent in the fifth of this set; while the poet commands a suspension of all festivity and joyous song, the musician, in both the present and that immediately preceding, fills his air with vivacity, and strains his voices to the top of their compass, and to the full extent of their power. But the harmony, in this last, is particularly good and appropriate at the thirteenth line.

The sixth is a scientific, clever composition; but the author falls into the last-mentioned error, precisely at the same point. Mr. William Beale is the only one of the seven who makes the word "thy," in the tenth line, emphatic; it is singular enough, that though the poet has printed it in italics, he himself has given an unaccented note to it.

In the seventh and last piece in this volume, the composer has been betrayed, like some of his fellow-candidates, by the epithet "festive," and has dashed into an *allegro* at the moment when all gaiety is forbidden. Such is the consequence of regarding a single expression, without considering the sentiment! We perceive also, that the word *Requiem* has met with the same fate here as it experienced in the third, and is reduced to two syllables. Mr. Hawes, however, shortly afterwards repents of his injustice, and restores it to its trisyllabic rank. The accentuation of this piece is sadly in want of revision; but there is a passage or two in it of some merit; that, for instance, at the line "Responsive to the anthem's swell."

This is, upon the whole, an interesting work to the admirers of vocal harmony; first, on account of the charming composer and excellent man whose memory is thus celebrated; and secondly, because it shews in what manner several contemporaries treated the same subject. The volume should be possessed by all glee societies and singing parties, both because its contents will add to their means, and as a mark of respect to the memory of one who has contributed so largely to their happiness—the ingenious musician and accomplished gentleman, Samuel Webbe.

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1. Fantasia and Rondo Brillant on the German Grenadier's March, *composed by J. Moscheles.* Op. 60. (Clementi, Collard, and Co., Cheapside.)

2. "Fin ch' han dal vino," *de Don Juan*, Rondo Capriccioso, *composé pour le* Piano-Forte, *par J. P. Pixis.* No. 2, Op. 84. (*The same.*)

The first of these is one of those compositions that are always welcome to amateurs, learners, and teachers; it is full of air, popular in its style, showy, useful for practice, and though brilliant, not difficult for tolerably good performers; and, to crown the whole, bears a name of great eminence. The subject is well known and deservedly admired abroad, where it has long been published, though we never before saw it in print in this country. The composer means, throughout the whole of this, to render himself familiar, and has succeeded perfectly; but every here and there, his scientific bias discovers itself in some unexpected modulation, or clever contrivance, which proclaims the master in the midst of his revelry.

The fine festive song, from *Don Giovanni*, wants very little alteration to convert it into a piano-forte piece; it is so brilliant in its air, and rapid in movement, that it hardly requires words, even on the stage; the orchestra, accompanied by the gesture of the actor, would be sufficient to explain the poet's meaning. M. Pixis has not interfered with the melody, or its accompaniment, while the former prevails; he has augmented it by secondary subjects of his own, and, at page 8, has skilfully introduced a passage from the overture to this unrivalled opera; a reminiscence—as the French would say—which has an excellent effect. The holding note of five bars in the treble, page 6, is not calculated for a keyed instrument; perhaps the engraver has omitted to place a shake over it. But whether this conjecture be correct or not, we counsel the performer to fill up the vacancy with one. The Introduction is very masterly: a slow passage of four bars is excellent; and the succeeding cantabile is full of taste. This requires a nimble finger; but the semiquavers and quavers, of which it is chiefly made up, give an appearance of complexity to it, which possibly may in reality make it more easy to the performer.

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1. [illegible], *a Rondo for the* Piano Forte, *composed by* Charles Neate. Op. 11. (Cramer, Addison, and Beale, 201, *Regent street*.)

2. A Pastoral Dance, *by* Henry Bishop, *arranged for the* Piano-Forte, *with Variations and Coda, by* Charles Neate. Op. 12. (Goulding and D'Almaine, *Soho square*.)

The first of these is in the character of the waltzes of the Tyrol; a pretty, lively air, with a strongly-marked rhythm, that will make the learner involuntarily exercise both hands and heads in nodding and beating time. Mr. Neate has not rendered this so easy as he might have done, for many of the passages lie inconveniently awkward for the hand, and are difficult to execute, without that kind of effect which, from the nature of the piece, should not have been called for. But there are some good passages in it that show skill and recollection; and those who admire the trebling of the extra additional keys, will find here abundant opportunities for bringing them into active play.

The second is not intended for the multitude; it exhibits several charming passages, likewise with others that are agreeable. Amongst the latter is the melody of the first variation, which is new, and leads on to a touching phrase. When the bass in this begins to move in semiquavers, some dissonant notes occur, that cannot plead their passing nature as an apology for their harshness. In the fourth variation are some bold effects; and the modulations in the Coda are full of enterprise, though we fear that they will prove a censure to the general. Mr. Neate, who is one of the best piano-forte players in Europe, estimates rather too highly the qualifications of our amateur performers; if he wishes to please the many, he must endeavour to smooth the path for them, rather than damp their hopes by throwing in their way what to them will prove obstacles of a discouraging nature.

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1. Sonatina, *for the* Piano-Forte, *with an Accompaniment for* Violin *or* Flute (ad lib.), *composed and fingered by* J. B. Cramer. No. 1. (Cramer and Co., 201, *Regent-street*.)

2. *The favourite French Air*, Le Portrait, *with Variations for the* Piano-Forte, *composed by* [illegible]. (T. T. Latour—now Chappell and Co.—50, *New Bond-street*.)

3. "Come, Love, to me," *the Romance composed by* [illegible], *arranged with Variations for the* Piano-Forte, *by* [illegible]. (Goulding and Co., *Soho-square*.)

Compositions of the first rank of experienced teachers confer a great benefit on both learners and masters, by devoting their talents, now and then, to easy works for beginners, and supplying young practitioners with such materials as may not only form the hand and strengthen the finger, but also cultivate the taste, and lay the foundation of a correct judgment at the same time. Clementi and Dussek produced many excellent things for this purpose, which good instructors, who are not fearful of being thought gothic, still use, and we hope will continue to employ. Nevertheless, there will always be, from various causes, a craving for what is new; and if novelty does not come from able professors, that which is furnished by inferior people will obtain a sale. We are glad, therefore, to find that Mr. Cramer is turning some of his attention to so useful a purpose. The present elegant little sonata is, we hope, to be followed by many of the same kind; and if the title be occasionally changed into divertimento, and the form varied, so as to give rondos, marches, &c., the wish for variety will be gratified, and the necessary excitement kept up. This is in three movements, with allegro consisting of three pages; an andante of one; and a rondo, allegretto, of three more.

No. 2 is the charming air published in our very first number, to which four animated, pleasing variations are added, with half a page of Introduction.

The third is a very expressive air, from *Faustus*, with six variations, and an introductory movement. Both of the last are quite easy; and being adapted to nearly the same description of players as the sonatina, we have classed the three together.

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1. Twenty-four Mazurkas, *or* National Polish Dances, *selected and arranged for the* Piano-Forte, *and respectfully dedicated to the* [illegible], *by* Maria Szymanowska. (Boosey and Co., 28, *Holles-street*.)

2. Caledonia, *an Air in the Scottish style, with Variations for the* Piano-Forte, *and an Accompaniment (ad lib.) for the* Flute, *by* [illegible], *Jun.* Op. 18. (Clementi and Co.)

3. Divertimento *for do., selected and arranged from* Rossini's Opera, Zelmira, *by* [illegible]. (Lonsdale, *Great Russell street, Bloomsbury*.)

4. Weippert's 17th *Set of* Brilliant Quadrilles, *selected from favourite Operas, &c. &c. for the* Piano-Forte, *by* John Weippert. (Clementi and Co.)

Mazurkas signifies, we presume, Waltz, or Valse, in the Polish language; for the above differ in no manner that we can make out from the latter kind of dance. Each of these is in three-eight time; most of them contain twenty-four bars, some less; all therefore are short, for the whole are comprised in fourteen pages. They are interesting, original in style, and brilliant in effect, lying well for the hand, and requiring no extraordinary powers of execution. We hardly need add, that they are the compositions of the accomplished lady whose charming performances on the piano-forte are well known in the fashionable circles, and which recently were heard at her morning concert in the Hanover-square Rooms.

No. 2 brings Mr. [illegible] again before us, in an easier and more simple shape than usual. The air is a good imitation of the Caledonian Songs, as Dr. Burney called them; and the variations are moderate in length, and characteristic.

No. 3 contains some of that music from Rossini's opera which has appeared in this work, as well as two other airs from the same; the whole combined into an

[illegible]

[illegible]

[illegible]

Foreign Musical Report.

[illegible]

[illegible]

[illegible]

ROUEN.

BOIELDIEU is arrived here to superintend the getting up of *La Dame Blanche*. His arrival has occasioned several fêtes in honour of him, and a law-suit in the office of municipal police, for the Normans must always preserve their litigious reputation. The first night of the representation, the musicians serenaded this illustrious composer under his windows; but an officer of police (who apparently did not like music) served a *procès verbal*. The chief of the orchestra was fined, March 16, (according to the terms of the article 479 of the Code of the Penal Law, which punishes the instigators of nocturnal disturbance) eleven francs. Scarcely had the justice of peace pronounced sentence, than "I appeal!" exclaimed the artist, little accustomed to a court of justice. He thought that the music of our celebrated countryman ought not to be considered as a noisy clatter, and it is to be hoped that a higher tribunal will alike render justice to the harmony of the composer, and the talents of the performers.

TOULOUSE.

THE *Robin des Bois (Der Freischutz)* of *Weber* is the rage here; the choruses are performed with extraordinary ability. A great number of the inhabitants quit their shops to sing at the theatre. This city ought to send singers rather than financiers to Paris.

The Ancient Concerts.

FOURTH CONCERT.—*Under the direction of the* EARL *of* DERBY. *Wednesday, April the 5th, 1826.*

ACT I.

Opening. Grand Te Deum.		*Graun.*
Duet. Qual anelante.		*Marcello.*
Recit. acc. Ah perchè	(*Perseo.*)	*Sacchini.*
Song. Al caro ben.		
Selection from *Acis and Galatea.*		*Handel.*
Concerto 7th.		*Corelli.*
Anthem. Thou O God! art praised.		*Greene.*
Song. Pious Orgies.	(*Judas Mac.*)	*Handel.*
Grand Chorus. Hallelujah!	(*Messiah.*)	*Handel.*

ACT II.

Overture.	(*Samson.*)	*Handel.*
Glee. Oh, Nanny!		*Carter and Harrison.*
Chorus. May no rash intruder.	(*Solomon.*)	*Handel.*
Recit. If I give thee	(*L'Allegro.*)	*Handel.*
Song. Let me wander		
Chorus. And young and old.		
Trio. Domine Deus.		*Leat and Rego.*
Song. Lord to thee.	(*Theodora.*)	*Handel.*
Selection from the *Requiem.*		*Mozart.*
Quartet and Chorus. Then round about.		*Handel.*
Song. Donzelle semplici.	(*Iphigenia.*)	*Gluck.*
Verse and Chorus. God save the King.		

WE get on but slowly with our novelties, but we *do* get on. "Qual anelante" was a soothing contrast to Graun's magnificence, and never did we hear it more sweetly and accurately sung. Madame Caradori, we are sorry to say, was sadly flat in Sacchini's air; the recitative was by far the best part of the performance, but we do not think *very highly* of any part of the composition. Whether Mr. Phillips perused our last critiques on his singing, or not, we cannot presume to offer an opinion; if he *did* peruse them, he appears to have taken them in good part, for never did we hear him in Polyphemus with more satisfaction. Here, indeed, the night-cap and he were "far as the poles asunder." All was spirited, all was correct, all was tuneable. If he continue thus to sing, Bartleman will live in us once again.

Dr. Greene's anthems are exquisite chamber-compositions, generally speaking. He is not often lofty, though, to do him justice, when he is, no church writer has ever excelled, and few equalled him. We regret that he has not been introduced at the Ancient Concerts in a more commanding shape, and we should have been better pleased with one of his sublimer anthems as a commencement, such as "O clap your hands together," or "I will sing of thy power, O God!" than with the selection of this evening, which, though a beautiful composition of its kind, and beautifully warbled by Messrs. Knyvett and Vaughan, is too delicately constructed for a large room, and where there is so great a difference of taste in the audience. The consequence was apparent—it was received with icy coldness.

"Pious Orgies" is an air far beyond the powers of Miss Wilkinson. Strange that her proper song and style cannot yet be discovered! A sweet voice, and even a tender expression, are not sufficient for this fine song. Without feeling, without fervency, it is utterly sad.

After the overture to Samson, in the second act, an *entirely new glee* was deliciously warbled by Miss Stephens, Messrs. W. Knyvett, Vaughan, and Sale; composer and adapter Messrs. Carter and Harrison, to the infinite delight of all the young ladies in the room; and the nightingale chorus closed the lullaby most appropriately.—Apropos, however, of this said chorus—we cannot help remarking, that if the whole of it were performed, *sotto voce*, and the pianos turned into pianissimos, it would produce a much better effect. When we are to think of "fragrant pillows," "nightingales," and the "soft-breathing zephyrs," we are not prepared for our worthy tenors and basses in full force, not to mention the fair ear-piercers from Lancashire on the other side of the way.

We do not know Messrs. Leat and Rego, but we are happy to bear testimony to the merit of their trio. The composition is simple, pathetic, and truly religious.

Another song for poor Miss Wilkinson, quite out of her way. If it be urged that it suits the compass of her voice, what then? is nothing to be considered in doing justice to a highly feeling song like this of Theodora, but the voice?

The opening of Mozart's sublime requiem was greeted, as we feared it would be, with calm and silent acquiescence; a sort of resignation to an unavoidable evil! The Benedictus "could not choose" but please; but it is a pity it was not introduced before the *O Nanny* thing; there was no getting rid of the impression of this "soul wrapping in Elysium" pastoral! The Sanctus is magnificent beyond expression; we only lament that Mozart was in such a hurry to conclude what he could have made so much more of. We cannot finish our observations on this glorious introduction, without saying that the whole of it was admirably well sustained in every department of the orchestra. *We* fervently hope it will be repeated in the course of the season, with the addition of the "Recordare"—but we shall be found, we fear, sadly in the minority.

A worthier companion for the Requiem could not have been found than the heavenly quartett and chorus in Samson, which followed, and which really left us with neither eyes nor ears for anything else, much as we admire Madame Caradori, and highly as we love, and honour, as in all duty bound, our gracious King.

FIFTH CONCERT.—*Under the Direction of the Earl Fortescue.*
Wednesday, April the 12th, 1826.

ACT I.

Overture.	(*Esther.*)	*Handel.*
Recit. acc. Berenice, ove sei.	(*Lucio Vero.*)	*Jomelli.*
Song. Cadrà alle pallide.		
Funeral Anthem.		*Handel.*
Song. Rasserena.		*Gluck.*
Concerto 6th.	(Opera 6ta.)	*Avison.*
Recit. Brethren and friends.	(*Joshua.*)	*Handel.*
Recit. acc. O thou bright orb.		
Chorus. Behold the list'ning sun.		
Recit. acc. O worse than death.	(*Theodora.*)	*Handel.*
Song. Angels ever bright.		
Anthem. The King shall rejoice.		*Handel.*

ACT II.

Overture.	(*Acis and Galatea.*)	*Handel.*
Chorus. O the pleasure.		
Madrigal. The silver swan.		*Orlando Gibbons.*
Recit. Rejoice, my countrymen.	(*Belshazzar.*)	*Handel.*
Chorus. Sing, O ye heavens.		
Songs from *Tyrannic Love.*		*Purcell.*
Concerto 5th.	(Op. 7.)	*Martini.*
Song. Come, ever smiling Liberty.	(*Judas Macc.*)	*Handel.*
Quartetto. Placido è il mar.	(*Idomeneo.*)	*Mozart.*
Double Chorus. From the censer.	(*Solomon.*)	*Handel.*

FOR Lord Fortescue, from whose direction we always anticipate a great treat, our materials of this evening were rather of the heavy cast, and with so little novelty, that we shall detain our readers but a very short time with our remarks. Caradori was not at home in any part of Jomelli's recitative and song; she wants energy for it, and the pathetic parts were evidently laboured. The scena is far beyond her powers; it requires a great singer. We are old enough to remember Banti, and also Banti, in this; and in their hands it was magnificent. Madame Camporese, too, did it ample justice. The Funeral Anthem made us recollect, of course, that his Majesty of Portugal was dead: whether, like good Queen Caroline, "he delivered the poor that cried," and "kindness, meekness, and comfort were in his tongue," it is, at any rate, a charitable assumption. The opening quartetto was beautifully given; our friend Bellamy a little too loud, perhaps. Miss Wilkinson gave "Rasserena" all the effect of which the song is capable: we think it the least striking of Gluck's slow airs. The stationary Angels and scene, and "Worse than death indeed," as usual.—"The King shall rejoice" concluded the act very finely; there is nothing superior in all Handel's works to the sublime fugue "Glory and great worship," and so on, to the close of the anthem.

Old Orlando's swan would have "unlocked her silent throat" with more effect at the Madrigal Society. The ancients, particularly the younger branches, did not appear greatly delighted with it: albeit the composition is worthy of the great composer. Phillips continues to improve, but his voice has not yet acquired sufficient strength for the magnificent recitative in Belshazzar. Bellamy should have sung it, and he did, we understand, rehearse it, and in his best manner. This is not right. Greatorex never managed any thing with more skill, judgment, and delicacy than the additions he has introduced to the exquisite scene in Purcell's Tyrannic Love; not to mention the beautiful tenor for Vaughan, the instrumental accompaniments flow charmingly and meander through the delicious melody without, in the slightest degree, interrupting or overpowering it: very high praise is due to him for very masterly contrivance throughout. Miss Goodall executed her little song with more correctness than animation; was this timidity? She may, perhaps, sing better on a future night—her voice, however, is not quite strong enough for the room. We thank the noble director (though we have been present at far better selections altogether than the present) for a quartetto from the Idomeneo of Mozart, which for striking melody, rich harmony, and delicacy of expression, is never exceeded, and has very rarely equalled; it was delightfully sung, and was indeed a delicious treat.

SIXTH CONCERT.—*Under the direction of the Earl of Darnley.*
Wednesday, April the 19th, 1826.

ACT I.

Overture 7th, and March.		*Martini.*
Frost Scene.	(*King Arthur.*)	*Purcell.*
Glee. Hark! the lark.		*Dr. Cooke.*
Chorus. No more to Ammon's.	(*Jephtha.*)	*Handel.*
Concerto 1.	(*Grand.*)	*Handel.*
Luther's Hymn. Great God, what do I see and hear?		
Song. Confusa, abbandonata.		*Bach.*
Selection from *Israel in Egypt.*		*Handel.*

ACT II.

Sinfonia.	(*Jupiter.*)	*Mozart.*
Duet. Ah! perdona.	(*La Clemenza di Tito.*)	*Mozart.*
Finale. Tu è ver.		
Recit. Me when the sun.	(*Il Penseroso.*)	*Handel.*
Song. Hide me from day's.		
Song. Rendi a cara.		*Sarti.*
Glee. A gen'rous friendship.		*Webbe.*
Selection from *Acis and Galatea.*		*Handel.*

THE noble director of the present concert leaves us very little to remark upon, and we must accordingly be, of necessity, very brief. Excepting the opening overture and march of Martini, which we do not recollect to have heard before, and which is a very spirited composition, the old story goes on without interruption to the end of the act. Phillips has not acquired force enough, yet, for the wild and energetic strains of Purcell; but he sung with feeling, and appeared to understand and duly appreciate them. We had rather have heard Caradori, too, in a softer style. The selection from Israel in Egypt delighted us, as it ever does, and must: we have nothing new to remark on the general effect of it, unless in particular as the duet, which we will venture to say has seldom, if ever, been better executed than it was by Bellamy and Phillips: it was really a very rich performance.

The second act was distinguished, and highly so, by three splendid productions of the immortal Mozart. The first and greatest of these was that marvellous sinfonia which amateurs (in consequence of the exquisite variety of learning and fancy, elegance and spirit, that runs through every movement of it) have denominated Jupiter. It was performed with far greater precision, and produced a greater sensation this evening than is usually the case, because it was not hurried over. At the Philharmonic, and almost every other concert at which we have heard it, half of the effect of the last movement has been destroyed by the rapidity with which the band have played it. Greatorex here displayed his excellent judgment: nothing could be more steady than his orchestra in the fullest blaze of this astonishing production! "Ah! perdona," very charmingly sung by Madame Caradori and Miss Wilkinson, soothed us into a tranquillity very seasonable after so much tumultuous agitation; and the finale closed the scene of delight triumphantly! We hope our readers will excuse our dwelling so long on this theme, but a treat like this of Mozart we must notice as much as we possibly can, in the hope that it will be often (and it cannot be too often) repeated.

Miss Wilkinson was very successful in "Rendi 'l caro;" but we thought Miss Stephens rather too languid in her delicious song. There is not, in all our great Handel's collection, an air more exquisitely constructed, in regard to orchestral accompaniment, and when feelingly and delicately sung, affords a delightful treat.

The old selection from *Acis and Galatea* went off as usual. Miss Stephens seemed better pleased with "Heart, thou seat," than "Hide me;" perhaps it has more *taking tune* about it, but it is a mere foil, in our opinion, to the other gem.

The Philharmonic Concerts.

THIRD CONCERT, Monday, April 3, 1826.

ACT I.

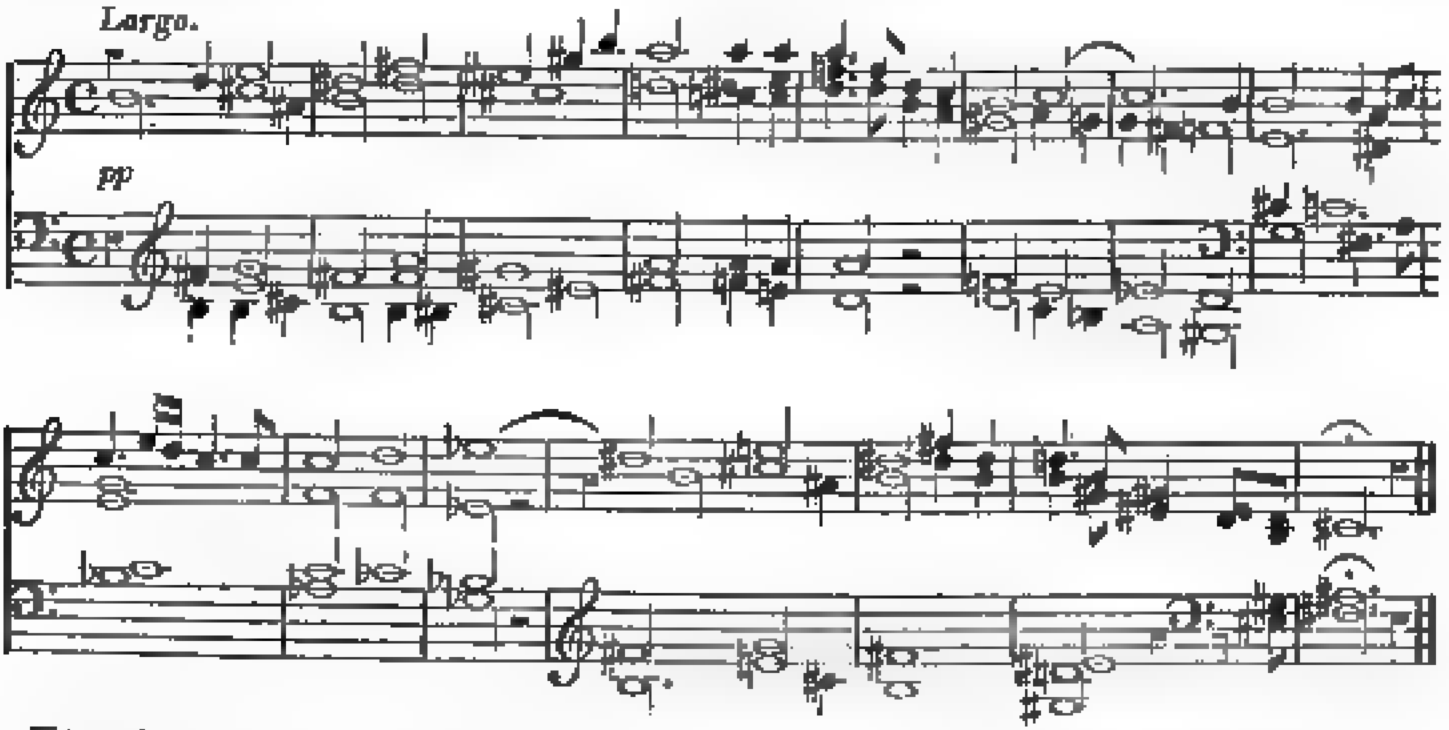
Sinfonia in E flat	*A. Romberg.*
Duet, "Graceful consort," Madame Caradori Allan and Mr. Phillips, (*The Creation*)	*Haydn.*
Concerto, Piano-forte, Mr. Schunke	
Scena, from *Der Freischütz*, Mr. Sapio	*C. M. von Weber.*
Overture, *Euryanthe*	*C. M. von Weber.*

ACT II.

Sinfonia in A	*Beethoven.*
Scena, Madame Caradori Allan, "La dolce speranza"	*C. M. von Weber.*
Quartetto, two Violins, Viola, and Violoncello, Messrs. Mori, Oury, Moralt, and Lindley	*Haydn.*
Terzetto, "Ah taci, ingiusto core," Madame Caradori Allan, Mr. Sapio, and Mr. Phillips, (*Il Don Giovanni*)	*Mozart.*
Overture, *Der Freischütz*	*C. M. von Weber.*

Leader, Mr. KIESEWETTER.—Conductor, C. M. von WEBER.

THE most interesting feature in this concert, was M. von Weber, the conductor of it. The moment he entered the orchestra, the applause from every part of the room, and in which even the ladies joined, declared to him the opinion entertained of his compositions, by an audience consisting almost wholly of *cognoscenti*, and amongst which is to be numbered nearly every professor of any eminence in London. He seemed much affected by his reception, and indicated by gesture his gratitude for the powerful manifestation of feeling towards him. His two overtures were performed, we scarcely need say, with more than common vigour and exactness, and he confessed the admirable manner in which they were executed. Of that to the *Freischütz* it is unnecessary to utter a syllable; the subject is worn threadbare, and all are agreed as to its extraordinary merit. The overture to *Euryanthe* is not so well known; a few think it equal to the former; in some respects we even grant that it is superior; it is more the fruit of thought, has more of fugal point, and is more elaborately worked up; but it has less the appearance of having been struck out at a heat, has less the effect of inspiration than the other. We, however, do not wish to detract one iota from the praise that is due to it, for seldom such a work is produced. In the midst of it, is a sudden break, when the following short *largo*, played as softly as the stringed instruments, with their mutes on, can sound, is introduced, with an effect almost marvellous:—



This overture was instantly and unanimously encored, and, it is hardly necessary to add of such a composition, was better relished the second than the first time.

A very fine symphony of Andreas Romberg, new to most of the company, was exceedingly admired, and, apparently, by none more than the conductor. Of Beethoven's symphony in A we have had many occasions to speak; when the exquisite andante* in A minor is excepted, we do not perceive those beauties in this work which many connoisseurs discover.

M. Schunke, a piano-forte player of great execution, performed a kind of pasticcio concerto, made up of a movement in A sharp minor, by Hummel, an adagio, by Beethoven, and a finale by Pixis. His efforts deserved, and met with corresponding applause. The quartett of Haydn charmed everybody; its distinctness of design, melody, and arrangement, are strikingly contrasted to some more modern compositions of this species. It was played, too, in a highly finished manner.

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* Printed in this Work, in an arranged form.

The graceful duet of Haydn was well sung. Phillips subdued his voice, without sacrificing any of its fine quality, and combined it with Mad. Caradori's most skilfully. M. Sapio did justice to the scena from the *Freischutz*: it was expected that this would be sung by Mr. Braham, the original performer of it in this country. The Italian air was not well chosen. M. Weber, we understand, had fixed on another, and was compelled to make a change at a short notice. The terzetto from Don Giovanni went off with eclat; but this is a composition that requires the stage, now that we have so often heard it performed dramatically.

FOURTH CONCERT, Monday, April 17, 1826.

ACT I.

Sinfonia Pastorale	*Beethoven.*
Aria, Madame Vigo, "Ecco pietoso"	*Rossini.*
Concertante for two Violoncellos, Mr. Lindley and Mr. W. Lindley	*Lindley.*
Duet, "Oh gracious Heaven!" Mad. Caradori Allan and Mr. Begrez (*The Mount of Olives*)	*Beethoven.*
Overture, *Jessonda*	*Spohr.*

ACT II.

Sinfonia in G Minor	*Mozart.*
Aria, "Parto," Madame Caradori Allan, accompanied on the Clarinet by Mr. Willman (*La Clemenza di Tito*)	*Mozart.*
Quartetto, two Violins, Viola, and Violoncello, Messrs. Spagnoletti, Oury, Moralt, and Lindley	*Spohr.*
Terzetto, "Pria di partir," Mad. Caradori Allan, Mad. Vigo, and Mr. Begrez (*Idomeneo*)	*Mozart.*
Overture, *The Men of Prometheus*	*Beethoven.*

Leader, Mr. MORI.—Conductor, Mr. ATTWOOD.

WE have much less to say of this concert than we had of the third, for it was not so interesting in any point of view. The pastoral symphony is too long for the quantity of ideas that it contains; and though if reduced one-third it would generally please, yet, spun out to upwards of three-quarters of an hour, he must be a great enthusiast who can listen to it without feeling some symptoms of impatience. It was, nevertheless, well performed. The overture to *Jessonda* we cannot but consider as a mere effort of science, with scarcely one ray of genius shed over it to give it life and animation. How different from the *Prometheus* which finished the second act!—here is all spirit, all illumination, from the first to the last note,—here technical knowledge is only exercised to restrain and keep within reasonable limits the bounding fancy of the composer. The symphony in G minor is a happy combination of both science and imagination: what touching melody!—what admirable contrivance!

The Concertante might, for execution, have challenged all Europe; and it was particularly gratifying to witness such a family union. Mr. Lindley is absolutely unmatched as a performer; even foreigners admit the fact, and his son seems to tread in his father's steps, promising to become—many years hence, we hope—a worthy successor of his parent. Candour here, however, demands that we should express our regret that public performers will so frequently insist upon playing their own productions: surely it is enough to be endowed with wonderful execution and delicious taste, without being ambitious of assuming the character of a composer. It is the bounden duty, though a painful one, of managers to interpose on such occasions, and regulate a feeling which, though a natural one, ought, like many other natural feelings, to be sometimes controlled.

Spohr's quartet was most perfectly played; but Spagnoletti's elegant taste and delicate execution should not have been expended on so dry a composition. But novelty must be sought after, when seven hundred people are to be pleased.

A Madame Vigo sang one of the worst airs that Rossini ever wrote in imitation of himself; and the singing did not redeem the song. The duet from the *Mount of Olives*, though well performed, is too heavy for a concert. Mozart's fine aria was as charmingly executed by Madame Caradori as her physical powers, which are not quite equal to a bravura, would admit. The accompaniment was quite perfect. The terzetto from *Idomeneo* we have heard with more pleasure.

The Royal Academic Concerts.

SECOND CONCERT, Monday, April 10th.

PART I.

Symphony in C	*Mozart.*
Terzetto, Signor Curioni, Signor Pellegrini, and Signor De Begnis, "Giuro a la terra al cielo"	*Guglielmi.*
Scena e Cavatina, Signor Velluti, "Ah che pei me non v'è" (*Ginevra di Scozia*)	*Mayer.*
Duet, Two Violins, H. G. Blagrove and T. [illegible], (Pupils of the Royal Academy of Music)	*Kreutzer.*
Duetto, Madame Ronzi and Signor Velluti, "Se tu m'ami" (*Aureliano in Palmira*)	*Rossini.*
Finale, Madame Ronzi, Miss Paton, Signor Curioni, Signor Begrez, and Signor Pellegrini, "Dolce figlia d'Urania" (*Medea*)	*Mayer.*

PART II.

Overture (*Der Beherrscher der Geister*)	*Weber.*
Aria, Miss Paton, (*Italian*)	*Weber.*
Concerto, French Horn, Signor Puzzi	*Belloli.*
Terzetto, Madame Ronzi, Signor Begrez, and Signor De Begnis (*L'Inganno Felice*)	*Rossini.*
Aria, Madame de Vigo, (her First Appearance in this Country) "Di tanti palpiti"	*Rossini.*
Finale, Madame Ronzi, Miss Paton, Signor Begrez, Signor De Begnis, Signor Pellegrini—Miss Bellchambers and Mr. Sapio, jun. (Pupils of the Royal Academy of Music) "Signore! di fuori" (*Figaro*)	*Mozart.*

Leader, Mr. F. CRAMER.—Conductor, Dr. CROTCH.

THE present concert improved very much on the former one. Mozart's symphony in C, and a new overture by Weber, full of his original spirit, were both performed in the most accurate and animated manner. The *finale* from the *Medea* of Mayer is a fine composition,—the choral opening particularly,—but it wants curtailment, in a concert-room at least, for it does not shew the same rich, undiminishing flow of genius that mark some of Rossini's, and all of Mozart's, finales. The terzetto of Guglielmi owed much to the performers. Sig. Velluti's *scena*, and indeed the whole of his singing this evening, was so distressing to our ears, that they hardly recovered the shocks they received, till Miss Paton's beautiful intonation, in a charming aria by Weber, restored them to a healthy state. Madame Vigo, a Spanish *debutante*, sang Rossini's "*Tu ch' accendi*," without very greatly delighting the audience; but Puzzi's horn concerto—of a very modest and rational length—pleased much; and the duet for two pianos, by two pupils of the academy, excited the utmost attention, and obtained loud and well-merited applause.

M. von Weber directed in person the performance of his own compositions.

THIRD CONCERT, Monday, 10th of April.

PART I.

Symphony, (C minor)	*Beethoven.*
Terzetto, Messrs. Sapio, Phillips, and De Begnis, "Dille che questo core"	*Fioravanti.*
Duetto, Sig. Velluti and Mad. Ronzi, "Mille sospiri e lagrime" (*Aureliano in Palmira*)	*Rossini.*
Selection from the *Creation*	*Haydn.*
Recit. Mr Sapio, "And God created man in his own image."	
Air. " " "In native worth."	
Chorus, "Accomplished is the glorious work."	
Recit. and Trio, Mr Sapio, and Mr A. Sapio and Miss Bellchambers (Pupils of the Royal Academy of Music), "On Thee each living soul."	
Grand Chorus, "Accomplished is the glorious work."	

PART II.

Overture, *Der Freischütz*	*Weber.*
Cavatina, Madame Ronzi, "[illegible]" (*La Gazza Ladra*)	*Rossini.*
Concerto, Violin, Mr Bériot (his first appearance in this Country.)	
Aria, Madame D'Alberti (her first appearance in this Country.) "[illegible]" (*[illegible]*)	*Rossini.*
Quintetto, Madame Ronzi, Miss Paton, Messrs. Sapio, Phillips, and De Begnis, "Oh guardate"	*Rossini.*
Overture. (MS.)	*C. Lucas, Pupil of the Royal Academy of Music.*

Leader, Mr Mori.—Conductor Dr Crotch.

In this concert the instrumental pieces were well chosen and well executed; the splendid symphony of Beethoven, and the equally fine overture of Weber, require no recommendation now. The violin concerto of Mr Bériot astonished and delighted us: he appeared on the present occasion for the first time in this country, and, if we may venture to judge from a single performance, we have rarely heard his equal. Our limits in the present Number will not admit of our adding more on this subject; before our next appears, we trust that other opportunities will have been afforded us of strengthening our judgment on his merits.

Of the vocal portion of this concert, the less said the better: we have only to observe that the band, resolutely for once keeping up their pitch, and not dropping in civility to Signor Velluti, exhibited his intonation in its true colours.

The performance terminated with a new overture by Mr C. Lucas, a pupil of the Academy, which holds out promise for the future, and was well received by the few who remained in the room.

The Drama.

KING'S THEATRE.

During the last month, *Pietro l'Eremita,* or *Mosè,* was performed here, with Mademoiselle Bonini in the principal character, and Signor Pellegrini as the substitute of Remorini. It failed, as might have been anticipated: for though Mademoiselle Bonini was more successful in this than in any thing she has attempted, yet she has many disadvantages to contend with; and Pellegrini was completely sacrificed in being put into the serious opera, and in a part which requires a voice of the utmost power.

A ballet has at length been produced, *La Naissance de Vénus,* composed by Mr D'Egville, in which the Queen of Love and her Son appear as twins, being both generated from the foam of the sea at the same moment; and her three daughters, whom the lovely goddess

———— ——— At a birth
To ivy-crowned Bacchus bore,—

are ready at the sea-side to receive and clad their newly-born mother! The music of this—by Monsieur Bochsa—is the most common-place stuff we ever heard, and is not worth another word.

On the 6th of March, Madame Pasta appeared as Desdemona, in Rossini's *Otello,* and drew the first really good house that we have witnessed this season. We have said so much in former Numbers on the subject of this opera, and on this charming singer's performance in it, that we have really nothing to add, except that she sang on that occasion as well as ever, acted more charmingly, if possible, than before, and was received with every mark of admiration. Curioni's *Otello* is excellent: his personal appearance here is much in his favour, particularly when contrasted to what we have seen in this character. His acting, devoid of vulgarity and cant, showed a just discrimination, and obtained general commendation. The other parts, Pasta's excepted, are badly filled, and only expose the weakness of the present vocal corps.

COVENT-GARDEN THEATRE.

On Wednesday the 12th of April, the long-talked of "Romantic and Fairy Opera, OBERON; OR THE ELF-KING'S OATH," was performed for the first time at this theatre; the dramatic part written by Mr Planché, the music composed by M. Carl Maria von Weber.

Of the former, the author speaks thus modestly in a preface to the book of songs:—

> The story on which this Opera is founded, appeared originally in that famous collection of French Romances "*La Bibliothèque Bleue,*" under the title of "*Huon de Bourdeaux.*" Wieland adopted the principal incidents, and weaving them into a web of his own, composed his celebrated Poem of "Oberon," which has been masterfully translated into English by Mr Sotheby.
>
> The subject has been frequently dramatised; once at least in Germany, and once in England, and, setting aside a Masque by Mr Sotheby himself, which, I believe, was never acted. At the Baron von Weber's desire the task has been again attempted; and I am indebted principally to Mr Sotheby's elegant version for the plot of the piece; but the demerits of the dialogue and lyrical portions must be visited on my head. They are presented to the Public but as the simple threads on which a great Composer has consented to string his valuable pearls; and fully conscious of the influence that thought has had on my exertions, I feel that even as regards these threads,
>
> If aught that's precious be not lacking,
> [illegible]
> "I am not the Rose," says the Persian song,
> "But I have dwelt beside it."

The following are the principal characters:—

Charlemagne	Mr AUSTIN.
Sir Huon of Guienne	Mr. BRAHAM.
Sherasmin, his Squire	Mr FAWCETT.
The Caliph	Mr CHAPMAN.
Babekan	Mr. BAKER.
Hassan	Mr ISAACS.
Reiza	Miss PATON.
Fatima	Madame VESTRIS.
Namouna, Fatima's Grandmother	Mrs. DAVENPORT.
Almanzor	Mr COOPER.
Abdallah	Mr TINNEY.
Roshana	Miss LACY.
Oberon	Mr C. BLAND.
Puck	Miss H. CAWSE.

THE HARMONICON.

No. XLII., June, 1826.

MEMOIR OF NICOLO ZINGARELLI.

Nicolo Zingarelli was born at Naples in the year 1752. He entered the Conservatory of Loretto at the age of seven, where he had the good fortune to profit by the instructions of the celebrated Fenaroli, and had for his fellow-disciples Cimarosa and Giordaniello. After having made a great proficiency in the study of counterpoint, he felt the necessity, as he himself expresses it, *di porre [illegible]* of possessing the mastery of the musical art; and for this purpose he went to take lessons of the well-known Abbé Speranza, by whom he was initiated into the mystery of the loftier parts of composition. Méhul, on hearing this trait in the life of Zingarelli, exclaimed: "Yes, in the arts, and above all in music, there are two kinds of initiation; the one which leads us to a knowledge of the treasures of science; the other, which developes within us unutterable imagination and taste. In the former all is obedience; rules bear the sway; in the latter, all is liberty: it is nature that inspires."

We may be allowed in this place to offer a few remarks, as a digression, on a mode of instruction which is but little known, and still less practised. When a pupil has learnt counterpoint and fugue, it is usually imagined that his studies are done; and yet the very reverse is the fact; the study of real composition commences afterwards, in other words at the very point where the schools finish. It is, therefore, necessary, that when he has acquired a knowledge of the mechanical construction of music, it should be followed by three other lessons, which may justly be regarded as forming the real completion of a perfect musical education: the first is of dramatic, the second of instrumental, and the third of sacred music. Deprived of the aid of these three classes of study, we may be able to write sonatas and romances, but shall never be capable of composing a work of any dignity. There are now, as formerly, schools of music to be found where the mechanism of the art is taught, but where the intellectual part of it is never dreamt of: as there are schools of painting, where the pupils are taught how to grind their colours, but never instructed in the best mode of employing them.

The Abbé Speranza in Italy, and the Abbé Vogler, in Germany, have rendered the most important services to music, by completing what was left defective in the instructions of the schools. It is sufficient to the glory of Speranza, to mention that Zingarelli was his disciple; and had not Vogler rendered himself so celebrated by his own compositions, the honour of forming three such disciples as Winter, Carl Maria von Weber, and Meyerbeer, would have been sufficient to immortalize his name.

Zingarelli consecrated to his country the first fruits of his talents in the opera of *Montezuma*, which was produced at Naples in 1781; and though not received with any very encouraging success by the public, met with a more flattering suffrage in the approbation of Joseph Haydn. It was from this moment that a friendship was formed between these two great artists, which a long course of years served only to cement.

In 1785 Zingarelli produced at Milan his opera of *Alsinda*. In a period of four years he had gained experience; he had nearly abandoned the too studied manner that prevailed in his *Montezuma*, and adopted a more pure and simple style, which ensured the success of the piece, and which happily the composer has never since abandoned.

After having composed various works for the Venetians, and other theatres of Italy, he paid a visit to Paris, in 1789, where he formed an acquaintance with Marmontel, who furnished him with the poetry of the opera of *Antigone*. This piece was received at the *Académie Royale de Musique* with very flattering success, but was driven from the stage after a few representations, by the political events which at that tempestuous period banished the Muses, for a season at least, from the capital of France.

Zingarelli then returned to Italy, where he applied himself to the study of church music, and, after undergoing a rigorous examination of three days, was elected to the situation of *Maestro di Capella* in the cathedral of Milan.

Upon the death of Pietro Guglielmi, in 1804, he was called to fill his place in the chapel of the Vatican. Since that period he has ceased to compose for the theatre, and has devoted himself entirely to ecclesiastical music.

Zingarelli also succeeded Guglielmi as one of the correspondents of the Institute of France, and sent to that scientific body his cantata of *Ugolino*, the words from the *Inferno* of Dante. It became the duty of Méhul to give an account of this composition, and the following is the substance of his report:—

"Although pieces of so violent a nature would not appear to be within the sphere of melody, yet this com-

LA DAME BLANCHE.*

THOUGH the title, and some of the machinery of this piece, be taken from the fiction of the White Lady of Avenel, yet the story is that of the return of Henry Bertram to Ellangowan in Guy Mannering. M. Scribe is a very successful, lively, and lively dramatic writer—and, though perhaps La Dame Blanche has less merit than many of his productions, it is put together by a person evidently very conversant with the stage, and we doubt not it is extremely effective in the representation, even without taking the music of the opera especially into consideration. M. Scribe, however, in some degree, shares, with the great majority of his countrymen, that ignorance of English customs which usually makes foreign compositions, of which the scene is laid in England, so ludicrously full of blunders. *Georges*, the hero of the opera, is to become Laird of Avenel, by the purchase of an ancient castle, a degree to which the territorial appellations of Scotland were far from ever being carried; and *Duncan* is given as a characteristic *Irish* name.

The piece opens on the eve of the sale, at the cottage of one of the principal tenants of Lord Avenel—the heir to whose titles and estates has been missing since he was entrusted to the care of a faithless servant (the Duncan aforesaid), on the breaking out of the Rebellion of 1745—in which the late lord had joined, and in consequence of which he had fled to France, where he subsequently had died. The heir of Avenel, however, after undergoing various hardships, had become a soldier, and obtained a commission through his own merits. He had been wounded in Germany and tended, during his recovery, by a fair creature, who disappeared at his convalescence, and who, of course, turns out to be the companion of his childhood, and the object of his love. The character of this young officer is written in a very spirited manner:—he is gay, frank and careless; and arrives at the house of Farmer Dickson (as M. Scribe, by way of being Scotch, names the old adherent of the House of Avenel,) just as he is going to christen his child, and agrees to become the godfather, in lieu of the sheriff, who had been taken ill. His hosts entertain him with stories of the White Lady—and Dickson alleges that he owes his whole fortune and success in life to her; because once, when in the extremity of distress, upon his exclaiming, among the ruins of the old castle—that if the White Lady would but assist him he would be hers for ever—a purse of gold had fallen at his feet.—This proves to have been brought about by the late Lord Avenel through charity—and the fact is known to Anna the ward of the last lord, and the German companion of the present. She has returned to Scotland with Gaveston, whose ward Lord Avenel had made her, and avails herself of the character of the White Lady to get the castle bought for the heir. She sends a letter to Dickson, claiming his obedience as the White Lady, and desiring him to come to the castle. He, frightened to death, prevails on the young officer to go in his place. The latter, who is afraid of nothing, passes the night in the castle, and is half-disposed to give credence to the legend, in consequence of Anna, who recognises him, relating all that has happened to him. She further assures him that she whom he loves (meaning herself) will be seen by the White Lady the next day at the sale, and that he must obey her implicitly. She appears, and makes him bid against Gaveston, till the castle is knocked down to him at an enormous sum. Lady Avenel, on her death-bed, had communicated to Anna, that treasure to a considerable amount was hidden in the statue of the White Lady. In the hall of statues the denouement takes place. The statue has been removed from its pedestal, and Anna at first is in despair. She finds it, however, in the chapel, whither Lord Avenel had removed it for safety—and, possessing herself of the treasure, appears in the place of the statue at the critical moment of time. Julien Avenel, who, like Henry Bertram, has been startled and puzzled by vague reminiscences, is recognised, his identity is proved; and, after some struggle on her part, as she is not of noble origin, (how French!) he marries the former preserver of his life, and the present preserver of his fortune.

There are some subordinate characters—the farmer and his wife—and an old faithful nurse of the family—all sportively sketched off. Some of the concerted pieces are very long, and (as is the good custom of French operas) carry on the business of the piece, and are not mere excrescences upon it.

We subjoin the words of the strain which, like the "Bertram's right and Bertram's might" of Guy Mannering, recalls the sound of the lute to the songs which lulled his cradle:—

CHŒUR.

Chantez, joyeux ménestrel,
Refrain d'amour et de guerre;
Voici venir la bannière
Des chevaliers d'Avenel.

GEORGES, avec émotion.

Quel est donc ce refrain?

CHŒUR.

C'est le chant militaire
De la tribu d'Avenel.

GEORGES.

O souvenirs pleins de charmes!
Où donc ai-je entendu cet air qui, malgré moi,
De mes yeux fait couler des larmes!

CHŒUR, reprenant l'air.

Chantez, joyeux ménestrel, etc.

GEORGES, le continuant.

Attendez—j'achèverai, je crois
Tra, la, la, la, la, la, la.
(*Se trompant.*)
Non, non, ce n'est pas cela—
(*Se reprenant.*)
Tra la, la, la, la, la.

This, we think, must, if well performed, have strong effect upon the stage. Will our readers accept the following attempt at translation?

CHORUS.

Strike, minstrel, strike the joyous string!
Of love, and war, and victory sing,
To welcome those let the banner swell,
Which floats o'er the heights of Avenel!

GEORGES, with emotion.

What sounds are these?

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* Opéra Comique en Trois Actes, Paroles de M. Scribe, Musique de M. Boieldieu, représentée pour la première fois, sur le Théâtre Royal de l'Opéra Comique, le 10 Décembre, 1825.

CHORUS.
These sounds belong
To Avenel's lov'd and ancient song!

GEORGES.
Oh! whence the thrill these tones upraise?
Are they the echoes of other days
That thus they cause my heart to glow,
My pulse to beat, my tears to flow?

CHORUS, *repeating the air.*
Strike, minstrel, strike, the joyous string—

GEORGES.
Stay!—Remembrance seems to bring
Those notes again—I think that I
Could carry on the song—I'll try—
Fal, lal, la, la, la, la, la.
(Checking himself.)
No! stay! that is not it—I'm wrong—
Yet, surely I have heard the song—
Fal, lal, la, la, la, la!

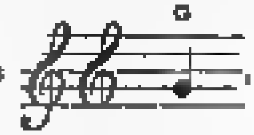
But the most novel, and also by far the most interesting, part of this drama is the ninth scene of the second act, the finale to it, an auction, in which the estate of Avenel is put up to sale, contested for by Gaveston and the farmers of the lands, and ultimately purchased by the rightful heir, who bids under the name of Georges. We regret that our limits prevent us from giving a translation of the scene.

ON THE C, OR TENOR CLEF

To the Editor of the HARMONICON.

London, 4th May, 1826.

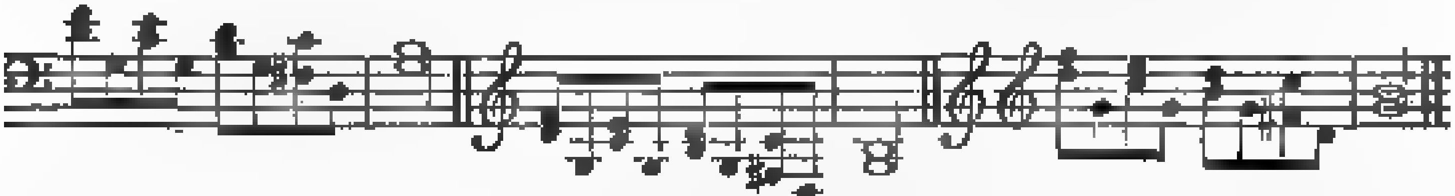
SIR,

Upon reading in the HARMONICON for this month your correspondent's letter on the C clef, it occurred to me, that M. Grétry's proposal for doubling the G clef would be the best means of suspending the use of the former, but by employing the latter with a meaning exactly opposite to that which Grétry proposed to attach to it. The term 8va *alta*, already in use above the staff, is fully sufficient to shew that the notes are intended to be played an octave higher than they appear; and a double G clef thus , is just as fit to express an octave *lower*, if it be generally understood to have that meaning[*]—Indeed were I to say double G, would not everybody understand that I referred to G an octave below!

Therefore for the tenor and alto parts I would venture to suggest the use of the clef above written, which should indicate that the G standing on the line passing through the body of that clef, is the note above the F clef of the bass. This would prevent tenors and sopranos from ever being at a loss to know the part that belongs to each; for certainly it is perplexing to employ the present G, or treble clef, in cases where the music is meant to be sung an octave lower than such clef denotes.

As for altos, I only consider them as high tenors. A bass voice is very distinct from a soprano, and a soprano from a tenor; but tenors and altos being both high *male* voices, I see no reason why one clef should not serve for both.

With respect to instrumental music, the F clef will always be used for bass instruments—the C clef for the viola—the G clef for all others; but in *piano-forte* playing, the double G clef would, it appears to me, be particularly useful, in enabling the composer to avoid ledger lines when writing high basses, thus:—



Bass clef, or F clef. *Treble clef, or G clef.* *Tenor clef, or double G clef.*

As one of those who are much benefited and pleased by the HARMONICON, I beg to subscribe myself your obliged and

Very obedient Servant,

R. L.

MOZART'S REQUIEM.

THE following statement by Mr. André, music-publisher at Offenbach on the Maine, has repeatedly been published in the German journals, and as it affects a question of deep interest, we give here a faithful translation of it.

"Having purchased, in the year 1799, the manuscripts of Mozart from his widow, it is but natural to suppose that I should have obtained every information respecting his Requiem; and as it became here and there known that I was actually in possession of a copy of that work, in which both Mozart's and Süssmayer's respective shares in the composition were distinctly marked, I was frequently applied to, from various quarters, publicly to give my opinion on that subject. This has particularly been the case on a late occasion, when Mr. G. Weber[†] has raised anew strong doubts respecting the *entire* genuineness of that work.

"I have hitherto always declined entering upon this question, from a regard to Mozart's widow, who had communicated to me only *in secret*, what share in the composition her husband had, and how much Süssmayer had added.

"But as Mrs. Constanze Nissen, Mozart's widow, on the occasion of G. Weber's attacks, has desired me to set the question at rest, which, she says, I am able to do by publishing the copy I obtained from her in 1800. I wish to make it hereby known, that it is my intention to do so forthwith.

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[*] The character which our correspondent uses, is formed of two treble clefs woven into each other: we have no means of imitating this.

[†] The celebrated theorist, and composer of grand church music at Darmstadt.

"Together with a letter from this lady dated the 26th of January, 1800, I received from her at the same time a manuscript copy of the Requiem, which had been compared by the Abbé Stadler* with Mozart's original manuscript as supplied and finished by Süssmayer, and on which by means of the letters M. S. all the passages were marked, that either belonged to Mozart or Süssmayer. She sent to me at the same time the *original* manuscript as supplied by Süssmayer, that I might convince myself, by comparing it with the copy containing the passages marked M. and S. of Mr. Stadler's correctness in marking these passages. All this was done, as has above been mentioned, under the seal of secrecy (unter dem siegel der verschwiegenheit).

"It is, then, this marked copy, to which the Abbé Stadler has at the same time added a figured bass, which I am on the point of publishing, agreeably to the desire of Mrs. Nissen.

"The work is to be published by subscription, at my firm—J. André, Offenbach on the Maine. The preface with which it will be accompanied is to show, that whatever in the *Requiem belongs to Mozart* is a composition he [illegible] *before the year 1784, but which was afterwards* [illegible].

"The whole of the clear profits I intended at first for the benefit of the blind sister of the immortal composer, who is still living at Salzburg, and now in her 74th year. She is the same with whom Mozart, when in his seventh year, in 1763, made his first professional tour. But as this lady has so nobly declined the offer, in a letter dated the 21st of last January, the profits will be solely devoted to the benefit of *Mozart's two sons*."

Mr. André concludes his address with an appeal to the principal music houses of Europe, to promote this good cause as far as lays in their power, particularly by collecting subscriptions. The price of the work to the subscribers is to be five florins, or three dollars.

The address, which seems to have been dictated by the most disinterested motives, is signed, "André, Offenbach on the Maine, in the month of February, 1825."

THE FITZWILLIAM MUSIC.

To the Editor of the HARMONICON.

Hampstead, May 9th, 1825.

SIR,

I am a subscriber to Mr. Vincent Novello's admirable selections from the Fitzwilliam Manuscripts in the Cambridge Library, and, in common, I believe, with every lover of sacred classical music to whom that work is known, fully concur in the praise bestowed upon his labours by the reviewer of his first volume, in the HARMONICON for February last†.

Excellent, however, as is the mode in which Mr. Novello has produced the work in question, and great and lasting as may be the fame which cannot fail to accrue to him therefrom, it could not but be felt as a matter of regret, that, from its peculiar nature, such a work could hardly be expected to repay him, in a pecuniary point of view, for the time, labour and expense necessarily consumed in preparing it for publication. With this conviction on my mind—a conviction in which I am far from being singular—I read with surprise the announcement of another publication, compiled from the same source, and to be ushered forth under the very same title, by Mr. SAMUEL WESLEY. I say I read such announcement with surprise, because I happened to know that Mr. Novello had long been the intimate, the active, the tried friend of Mr. Wesley, and,—not dreaming that any thing like unamicable rivalry could arise under the relative circumstances of the parties,—was at a loss to understand how two musical works of so confined a nature could be produced at the same time, with advantage to their respective editors.

Deeming it to be a matter worthy of enquiry, I accordingly took some pains to solve the question, and I must say that my surprise gave way to a much stronger feeling, when I learned the history of the work projected by Mr. Wesley.

It appears that, although the names of the agents for Mr. Novello's work, at Oxford and Cambridge, are announced as the agents also of Mr. Wesley's, the former gentleman has no concern whatever with the latter in his work. And it further appears, that, in addition to the often repeated acts of friendship on the part of Mr. Novello, he was the cause of Mr. Wesley's introduction to the University, and instrumental in the means by which he acquired the power of copying one part of the Fitzwilliam Manuscripts. That this was done in utter ignorance of the steps intended to be adopted by his [illegible] friend need scarcely be added; and whether the production of a rival publication, under such circumstances, is a proceeding worthy of a respectable member of an enlightened profession, is a question which I will not take upon myself to decide.

I therefore forbear to make any comment on this transaction, but trusting that you will do me the favour to submit the facts of the case to the general public,

I remain, Mr. Editor,
Your constant reader,
JUDEX.

⁎ The quarter whence the above communication has emanated entitles it to our attention, and we deem it an act of equal justice to both the gentlemen whose names are mentioned—and between whom we would hold the balance even—to give it insertion, and to offer our pages for any explanation that may be thought necessary.

FOREIGN MUSICAL PUBLICATIONS.

THE greatest living writer on the science of acoustics, the famous Dr. Chladni, has published an analysis of a new work which has caused a great sensation among the natural philosophers of Germany. Its title is

"*Wellenlehre (Doctrine of Undulations), founded on Experiments, by the Professors* Heinrich *and* Wilhelm Weber, *of Leipsig and Halle. Leipsig*, 1825."

One part of the work, which Dr. Chladni has particularly distinguished, is that on the waves, or undulations, of fluids as applied to sound and light.

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* The well known composer, who has gained a considerable fame by compositions in what is called the strict style.

† See p. 32 of the present volume.

II.

Of Gerber's well-known "*Dictionary of Musicians*," a continuation is advertised as being in progress, under the superintendence of the privy councillor Von Apell and the Baron Winterfeldt, both residents of Cassel. A correction of the very numerous errors, which by the by have been faithfully copied in the English and French translations, will form, next to the supplying of the principal omissions, the greatest improvements of the work.

III.

The celebrated Gottfried Weber, of Darmstadt, has announced a new Dictionary of Music, under the above title; to the compiling of which the [illegible] [illegible] writers of Germany [illegible] have promised their support; but many have already promised him, as he says, with the most valuable contributions. Among the latter he names [illegible] [illegible] Marx, the editor of the Berlin Musical Gazette, [illegible] [illegible] [illegible] [illegible] C. M. von Weber, Chladni, Wendt and [illegible], who has written a treatise on the theory of the [illegible]. The department of ancient music has therefore been devolved on him. Though the Lexicon of Koch has been adopted as a point to commence on the plan, still the new dictionary is intended to be a larger, and in every respect a superior work.

ON THE MATTER OF SOUND,

BY M. [illegible], THE CELEBRATED FRENCH ACADEMICIAN.

(From a Memoir read before the French Institute.)

To the Editor *of the* Harmonicon.

An article *On the Progress of Sound*, inserted in the last number of your valuable journal, reminded me of a Memoir, interesting in its object, and for the facts which it details. Having made an extract of it when it was delivered, for the gratification of my own curiosity, I am tempted to communicate the substance of it to you, and hope that it may engage the attention of such of your readers as devote their thoughts to questions of this kind.

Yours, &c. &c.,

[illegible]

That commotion of bodies which takes place at a certain distance, produces upon the organ of hearing a sensation known under the name of *noise* or *sound*.* There can be no doubt but that this sensation is the result of the motion or vibration of a material fluid interposed between the body acted upon by the concussion and the organ of hearing, which matter is imperceptible to [illegible] [illegible] [illegible].

The invisible fluid which is to us the proper medium of sound or noise, must surround us on every side, and form a part of the atmosphere in which we live.

It was imagined for some time that the air was itself the matter that communicated to us the sensation of sound or noise; and this would have continued to be the belief, had not the observation of facts convinced us in the most positive manner that the fluid, whatever it be, which has the property of transmitting noise or sound, has also that of transmitting it through mediums and bodies which the air can neither penetrate nor pass through.

As the fluid matter which transmits noise or sound has the property of propagating these separately by the agency of solid mediums, the vibrations produced by the concussion of bodies, it must necessarily follow, that its means of extreme subtilty should enable it to pass easily through these different mediums. Now it is known, that the air when enclosed in a bag, bladder, or other envelope, and that it may be retained at pleasure in all kinds of vessels; it does not, therefore, possess the properties which evidently belong to the proper matter of sound.

The observation of these things led us to conclude, that sound or noise is propagated with an intensity or power which is in a direct ratio with the concussion or vibrations of bodies, and at the same time with the density of the mediums through which the matter that forms it propagates its vibrations.

Noise or sound is heard more strongly in a dense, than in a rarefied atmosphere. Hence it is heard better in the evening or during the night than in the day; in a wood, than on an open plain; in the air diffused over surfaces of water, than in that which covers tracts of dry land. In all these instances, the propagation of noise or sound in the air is always more clear and less powerful than through other more dense mediums.

It is proved by different experiments, that sound or noise is propagated below the water, that is, in the mass of that liquid, much more powerfully than in the air*; even the sounds that pass through the body of air diffused over the water are heard though more faintly.†

Nature has given to animals that exist in the air an external auditory conduit of sound, in order to assist those organs of hearing which must necessarily be diminished in power in occupying a medium which has so little density; but she has denied the same external auditory conduit to nearly the whole of the animals that live in the water, because, being in a medium much more favourable for the propagation of noise or sound, they stand in no need of it.

If the effect of the subtilty of the subtile fluid, which by its vibrations forms noise or sound, goes on continuing to such a degree as to be able to traverse the densest mediums, it is that these mediums afford a still more solid [illegible] points of support and [illegible].

It is evident that this effect must be diminished, provided the subtile fluid which forms noise or sound traverses very soft and spongy mediums; and that this same fluid must be almost annihilated when placed in an exhausted receiver, or in a vacuum, though acted upon by the concussion or vibrations of sonorous bodies.

It is no longer matter of surprise that, by a person lying upon the ground, the sound of cannon, though at the distance of twenty leagues, should be heard, though to convey himself to listen he should no longer hear it.

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* A sound results from the concussion of elastic bodies; it is distinguished by a series of [illegible] vibrations of these bodies, or of their parts.

Noise on the contrary results from the concussion of non-elastic bodies, or is the effect of one or more concussions, which are not regulated by vibrations.

* It is proved that sounds heard under the water are so distinct and so sensible there, that, according to the observations of the Abbé [illegible], a person who had descended to the bottom of the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] produced on the surface, that he was nearly [illegible] [illegible].

† I had the curiosity, says the Abbé Nollet (*Leçons de Physique*, vol. [illegible] p. [illegible]), to descend frequently to different depths in great water, and I heard distinctly all kinds of sounds, even the [illegible] [illegible] of the human voice.

It is the same cause which enables a simple blow given with the head of a pin on one extremity of a large and long piece of timber, to be heard at the other; while to the ear the sound could not be heard at the distance of three feet.

The echo is not only the result of a perfect reflection of sound, as Buffon imagined, but it is produced by a concentration, at a given point, of the different reflections or repercussions of the vibrating matter by which it is formed. Hence the echo is heard at a point which may be considered as the focus where the different reflections or repercussions of the matter of sound are concentrated. Above or below this point, no echo can take place.

If you take your station at any distance whatever, in front of a wall built in a straight line, the noise you make will not be returned in an echo to your ear, because the repercussions of the matter of sound, as put by you in a state of vibration, do not meet in one focus. But if the form of the wall is that of a curved line, a point will be found where the generated noise or sounds would be repeated in echo.

From all the facts here stated, we may be warranted in the conclusion, that, besides the common air by which we are surrounded, there exists within the mass of the latter, as in that of all bodies, another invisible and extremely subtile fluid, which is doubtless the cause of that elastic power which we observe in the air; and that it propagates its vibrations through different mediums with a facility and an intensity, which are greater in proportion to the density of those mediums.

*** Several ingenious writers, and among others Messrs. Hassenfratz, Biot, and Chladni, have directed their attention to the means of ascertaining the relations which exist between the velocity of sound in the air and that which takes place in solid, liquid, and gaseous bodies. But as hitherto theory and practice are found to give a different result as to the velocity of sound even through the medium of the air, our knowledge on these curious and interesting points must be considered as still very imperfect.

ALLEGED LOSS OF Mrs. SALMON'S VOICE.

To the Editor of the HARMONICON.

Sir,

Allow me through the medium of your publication to correct a report which has been widely promulgated, that *Mrs. Salmon*, our charming English singer, has lost her voice. It is at this time [illegible] to prove our deprivation of its sweetness, being fortunately restored to all its essential qualities by the genial climate of Italy; and when she returns to her country her friends will be delighted to find that the illness was only temporary which impaired that organ, which all who have ever heard still hope to hear often again.

I am, &c., &c.,

W. H.

Rome, April 22nd, 1828.

Review of Music.

1. SELECT MELODIES, *the words by* HARRY STOE VAN DYK; *the symphonies and accompaniments by* J. B. CRAMER. Vol. I. (Cramer, Addison, and Beale, 201, *Regent-street.*)

2. SONGS TO ROSA, *the poetry by* THOMAS H. BAYLY, Esq., *the symphonies and accompaniments by* T. A. RAWLINGS. (*Goulding and D'Almaine, Soho-square.*)

SUCH publications as the present were first brought into vogue by the strong genius and manifold beauties of the Scottish melodies. The charms, scarcely less captivating, of the Irish airs kept the taste alive; and admired as these were by the exquisite poetry and instrumental powers of Moore, continued through a long series of volumes to excite strong interest and to command a widely-extended circulation. Time, however,—"what will not time destroy!"—diminished the appetite for these, and distant countries were resorted to for a new supply of melody. Russia, Persia, nay Hindostan, became tributary to our wants. Still something fresh was desired, and search became, in Spain, Italy, Germany, and France, search is now made for a few of such national airs as are not yet become very familiar to our shores.

Of such, we are inclined to think Mr. Cramer's volume is mainly composed; but as he has furnished no information concerning it beyond what appears in a scanty title-page, our belief rests chiefly on conjecture. This is the first vocal publication in which his name has appeared, and as his share of it is principally in the accompaniments, such a name will, doubtless, operate as a strong recommendation of the book.

In works of this nature, the primary object ought to be novel and pleasing melody; the next, good poetry, in which only one passion should be allowed to speak in each song. The adapter's task then commences, whose first duty is, after taking care that the music and sense agree in sentiment, to adjust the length of the notes to the accent of the syllables; to place the emphatic words in the accented part of the bar; to avoid giving long notes to aspirations; to guard scrupulously against the intervention of symphonies, or rests of considerable duration, except where a full period appears in the verse; and lastly, to keep continually in mind, that the sound is rather to be sacrificed than the sense. How far Mr. Cramer and Mr. Rawlings have complied with these canons will hereafter appear. We turn our attention first to the former.

The SELECT MELODIES amount in number to twelve, and occupy forty-three pages; none of them are harmonized, and it is almost superfluous to add, they are all for a soprano voice.

The first is Rousseau's beautiful, simple air, "Je l'ai planté*," prolonged by a few newly-composed bars for the purpose of repeating the original strain. This addition faithfully preserves the character of the air, and is an improvement of it. The accompaniment is gentle and appropriate. The second is more cheerful; the air light and melodious, and the symphonies of a brilliant kind.

The third, of a graver cast, is in all respects, except one, the best in the set, according to our taste there is a depth of feeling in it, and a corresponding harmony, that will much recommend it to those who admire expressive music; but the accent of the poetry has been forced to yield to the measure of the notes, instead of the notes submitting to the accent. We insert the excellent symphony to this melody, and the first part of the air itself, as a favourable specimen of the work, musically considered, and as a proof of what we have said, and have yet to add, concerning its accentuation.

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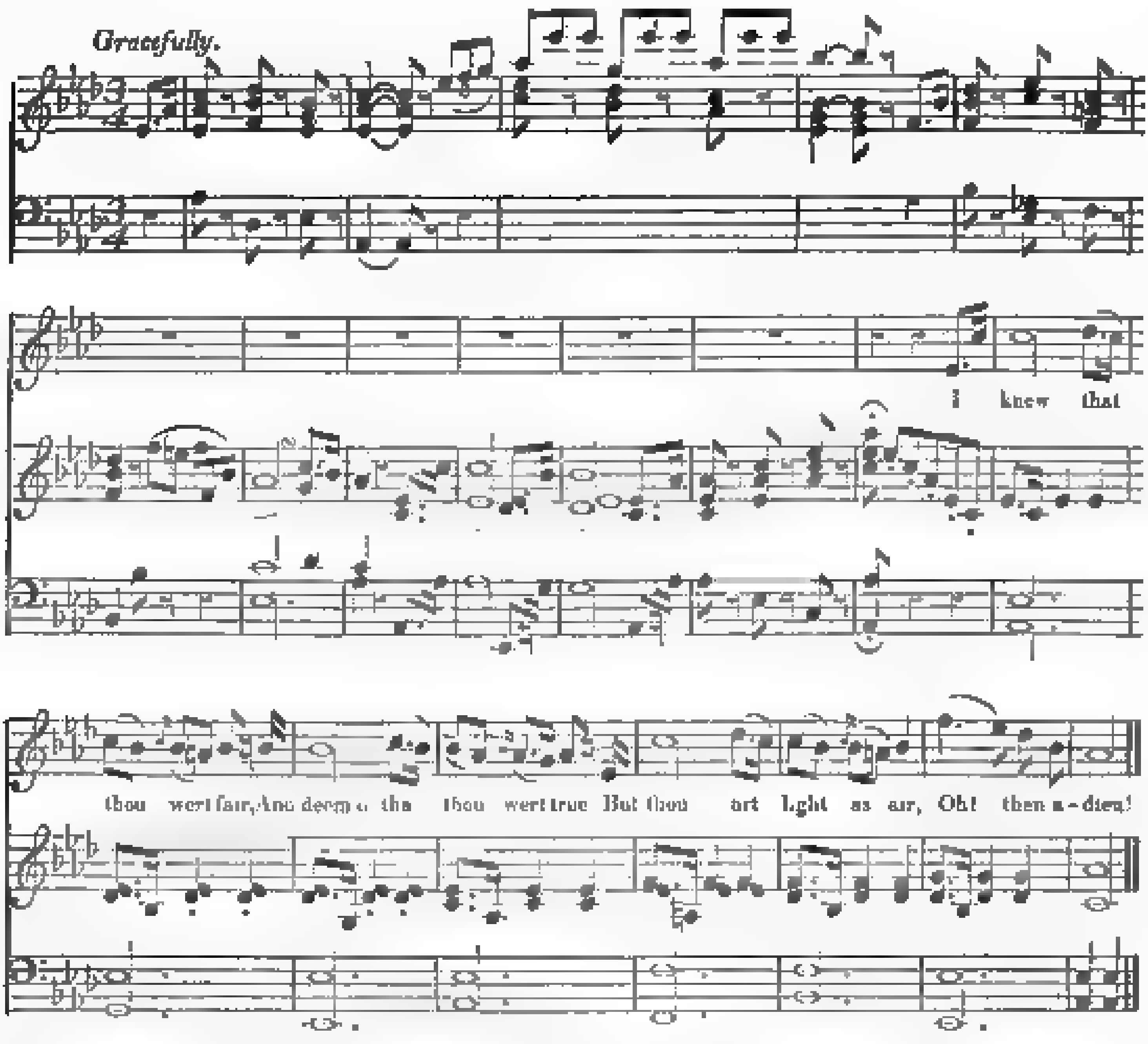
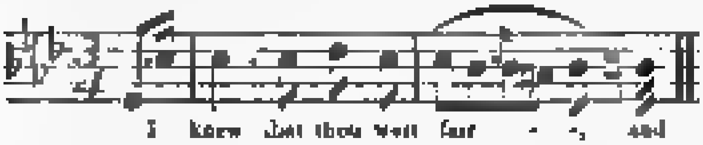
* Printed in our first volume.

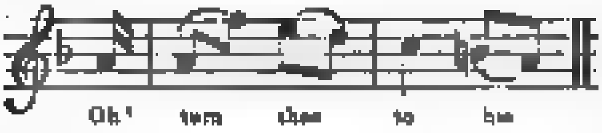

Gracefully.
I knew that thou wert fair, And deem'd that thou wert true But thou art light as air, Oh! then a-dieu!

The fourth is a well-known waltz, a very pretty melody, but the words are too many for notes so short, the pronunciation of them, consequently, must be hurried in a manner prejudicial to musical effect. The fifth is apparently Spanish, an elegant air, with excellent adjuncts. The sixth, it seems to us, should have been written in six-eight time, for the sake of the words certainly, there being a gaiety—a philosophical one, we grant—about it that does not agree well with eight quavers, performed 'rather slowly,' in a bar. In the former measure the two notes at the words "hours," "flow'rs," &c., might be avoided, which, as they now stand, drag exceedingly. The seventh is an air *à la militaire*, and owes everything to the accompaniment, which alone saves it from producing a very common effect, to say the least of it. The eighth, ninth, and eleventh, have nothing in them to arrest attention. The tenth is in the Spanish style again, so is the twelfth, but the latter is elegant and expressive.

We cannot think that, even in the present dearth of melodies, Mr Cramer has chosen absolutely the best that were to be found, but we know by experience how much time and patient search are required to discover airs that answer all an adaptor's purposes. The poetry seems to have been written without regard to Horace's precept, for we suspect that if it had been suffered to remain only nine months in the author's portfolio, he would have made many alterations in it. It is however lyrical, and agrees well with the music in sentiment. The accent, which we have alluded to above, is in too many instances sacrificed to musical habit. If composers were aware how much this fault offends hearers in general,—what a distaste for music it excites in many sensible people, they would pay more attention to so important a subject. In the extract before given, the most emphatic words, "fair," "true," and "air," appear in the third instead of the first part of the bar. In the succeeding stanzas we find the same errors. The word "that," in the same extract, should have been set to a short note in the second, or weakest, part of the bar. A brief exemplification of the correction we recommend will render this more clear, and, we think, convince our readers:—



It must be acknowledged that so many notes to the monosyllable "fair" are not desirable, though by no means uncommon; but, at all events, this evil is small compared to the magnitude of the other. We do not like to dwell on imperfections, therefore, conclude this part of our subject by expressing a wish, that the eighth bar, page 25, had commenced with the noun instead of the article, and that there had been no rest after the words, "Oh! turn thee to," at page 30, but that they had been thus set,—



The pleasanter part of our duty is to declare and to praise the judicious manner in which the symphonies and accompaniments throughout this volume are composed: no flighty passages, no extraneous modulations, no unnecessary notes, but all rendered subservient to the main point, the melody. The work is brought out with great correctness, and in a handsome form. The useless, and generally paltry, engraving which so frequently accompanies publications of the present kind, is here discarded, much to the credit of the Editor, who has shewn his good sense in setting an example of departure from so unprofitable a custom.

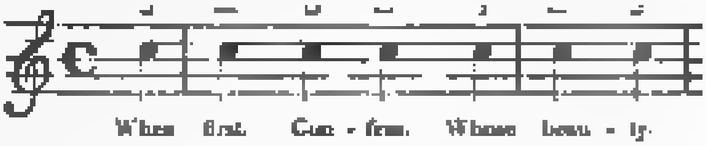
The Songs to Rosa are ten in number, of these one is also arranged as a duet, and three harmonized for four voices,—treble, contra-tenor, tenor, and base. The work is very neatly engraved on quarto plates, and fills sixty-four pages, besides title, index, &c.

The first is an expressive air, compounded we are told of an English and an Indian melody, the former by Bishop. This is almost the only part of the work against which we have to allege any charge of false accentuation; but the errors here are so evident, that they cannot escape the commonest observation, though they may with the greatest ease be corrected, by a very simple alteration: and as usefulness is the chief aim of our criticisms, we shall take this opportunity of offering a hint or two to such of our readers as are composers, on the subject of prosody as connected with music.

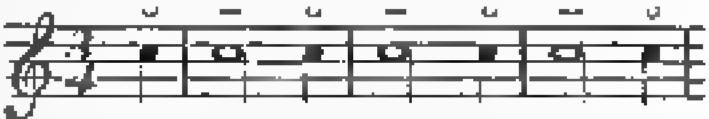
The song to which we allude is made up of Iambics, four feet in each verse:—

⏑ — ⏑ — ⏑ — ⏑ —
When first we met, I gaz'd on thee
As on some spirit from above,
Whose beauty seem'd too pure to be
Profaned by thoughts of earthly love.
When nobler friends around thee mov'd,
And life's most precious gifts were thine,
How could I dare confess I lov'd?
How could I hope to call thee mine?

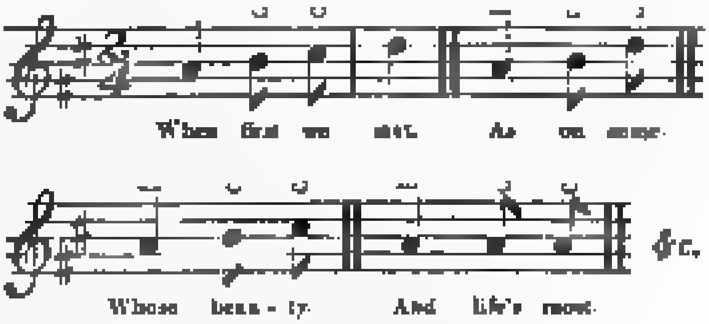
Now as an Iambus consists of a short and a long syllable,—or, in other words, of an unaccented and an accented syllable, as *When first, confess*—the first half of the foot should be in the unaccented or weak part of the bar; the last half in the accented or strong part; for example—



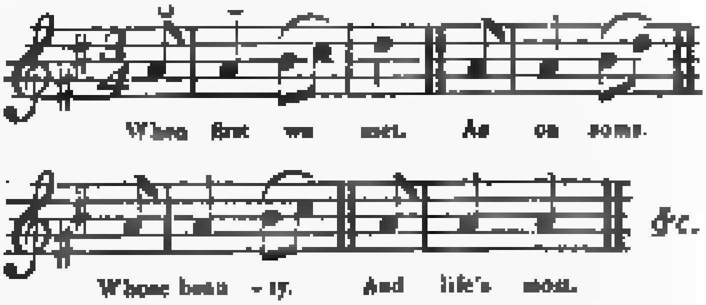
Or if in triple time,



But Mr Rawlings, falling into a mistake very common in vocal music, has too often placed the first half of the first foot in the accented part of the bar; for instance—


When first we met. As on some.
Whose beau - ty. And life's most.
&c.

The remedy for this is easy, and may be applied to the present case by all who have any knowledge of music. It is to set the first syllable to a short note at the end of the preceding bar, and to give a long note to the second syllable at the beginning of the next bar, thus:—


When first we met. As on some.
Whose beau - ty. And life's most.
&c.

The air of the second, the avowed composition of C. S. Whitmore, Esq., is full of taste and expression, and remarkably well accompanied. It is also harmonized for four voices, in a very simple manner, but has hardly variety enough for this form, and with a second stanza

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* * *

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* * *

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that we might be enabled to take a wider survey of his talent for composition.

Mr. Wilson's *Capriccio* would have been more aptly named *Introduction*, for being comprised in a page and one-third, it has not length enough to entitle it to the former appellation. The air, in the manner of Haydn, is distinctly characterized and expressive; and the variations, though not more blessed with originality than usual, are, with an exception or two, good; but the fifth is not in twelve-eight time, as marked; it is simple common, and the quavers are triplets.

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1. INSTRUCTIONS *for the* PIANO-FORTE, *to which is added a Selection of Favourite Airs, arranged as progressive lessons, and properly fingered*, by THOMAS VALENTINE. (Welsh and Hawes, 246, *Regent-street*.)
2. Definition of Time in Music; *by which an exact calculation of the proportion of notes they bear to each other is easily attained. Humbly submitted* by W. GROOME. (The author, *Pimlico*.)

MR. VALENTINE'S book of instructions seems to be the result of experience; the matter is well arranged, and the precepts clearly expressed; the lessons are selected from the most popular airs of the day, and are well fingered; the annotations on each page of these are not over-numerous, and are as brief as perspicuity would admit. The plan of this work is evidently similar to the elementary publication of Mr. Cramer; but the first lessons are certainly much more simple, and therefore so far better adapted to beginners.

The title of Mr. Groome's work will enable the reader to anticipate the style of its contents. The author is a wordy personage, and begins his book in the following language:—

"The performing of music on any instrument (excepting such as the barrel-organ) is the result of a union of the powers of the mind and of certain parts of the body." Very indisputable, certainly, though rather curiously expressed; but as Mr. G. seems from his setting out to be enamoured of truisms, he might as well have stated what parts of the body co-operate with the mind in musical performance.

Mr. G. would not have published, but that he could find no book that taught time correctly. "*For want of such a desideratum the pupil is still doomed to toil in the dark*," he tells us. After other sentences nearly as cumbrous as the last, the author says—

"I shall now without further prevarication proceed to submit my Definition of Time to the judgment of the profession and of the musical world in general." Accordingly, there is not one word in the shape of such promised definition in the whole book.

Further on we learn that "Every pupil wants some direction in the outset, which should be done in as gentle manner as possible, or else confusion will be increased." This very lucid passage perhaps explains what Mr. Jenny means when, in one of his characters, he talks of *doing a little information*.

In these days of wealth, pride, and idleness, that useful commodity, the thimble, is grievously neglected. Mr. G. deserves well of his country for bringing it again into notice:—"*After every bar is completed, let your pupil count and beat it regularly on one key with the second finger, or on a table (in the latter case use a* THIMBLE*); do it alternately with both hands.*" Thus the ancient and venerable emblem of industry is restored, but not to its primitive use: formerly it guarded the tender finger from the attacks of the needle; now it protects it from the injuries of Time. We however cannot but figure to ourselves about forty animated girls, seated after dinner around the social board, each armed with two of the above instruments, and beating various times on Mrs. Trueborn's polished mahogany: what a clatter!

One more quotation and we have done:—"Triplets are three sounds *coupled together*." (*Page* 10, *line* 6.) What an admirable specimen of the laconic!—first, a triplet is, by the definition, a chord; secondly, three sounds are paired. Query: did the members of the Irish parliament pair off thus in tandem?

HARP

1. *First* DUET *for the* PIANO-FORTE *and* HARP, *arranged and composed by* J. Mazzinghi. (Goulding and Co. *Soho-square*.)
2. SCENES DRAMATIQUES: *select airs from Italian, French and German Operas and Ballets, arranged as Solos for the* HARP, *with accompaniment of* FLUTE, *ad libitum, by the most celebrated composers.* Book 1. (Boosey and Co., 28, *Holles-street*.)
3. AIR, "Ye Banks and Braes o' bonny Doon," *with variations for the* HARP [*and also for Piano-forte in another edition*], *composed by* H. B. CHALONER. (Mayhew and Co., 17, *Old Bond-street*.)
4. *Petite Fantaisie de* [illegible], *légère et amusante, pour la* HARPE, *par* J. C. MEYER. No. 1. (Goulding and Co. *Soho-square*.)

THE duet, No. 1, is Paisiello's favourite air in *La Molinara*, "*Nel cor più non mi sento*," extended to nine pages for each instrument, by means of what are in point of fact variations, though not called so, neither are they divided by the usual double bars. We wish that the simple air had first been given in a simple manner, divested of all the turns, shakes, and appoggiaturas by which it is now so loaded; afterwards the adapter might have pleased his own fancy by adding any decorations that his taste suggested; but the beautiful melody should first have had a fair hearing in its own language. Mr. Mazzinghi has a peculiar manner of arranging these things, and has not been less successful than usual in the present instance, with the exception mentioned. The piece, too, is less unmanageable than that of some which have to follow.

The first number of the *Scenes dramatiques* contains selections from Boieldieu's opera, *La Dame Blanche*, well arranged by M. Bochsa. Four of the pieces are here published; the Chorus of Highlanders; the song, to which in our last number we have given the words beginning, "The bloom hangs rich upon the orange-tree;" a duet and a chorus founded on the Scotch air, "Robin Adair." The latter we did not print, being aware that though a novelty to the Parisians, and whereby they are delighted, it has too recently been sung, piped, fiddled, whistled, drummed and harmonized to death in this country, to bear reviving just at present.

Here are thirteen pages for four shillings!—Mr. Marsingh gives eighteen for the same money.

Mr. Chaloner gives an anecdote, in an introductory page to the air No. 3 from the life of Burns, which is worth reprinting, because not only curious, but relating immediately to the melody before us.

> "Many years since, Mr. Miller (writer of Edinburgh) expressed to Mr. Clarke an ardent ambition to be able to compose a Scotish air. Mr. C. told him to keep to the black keys of the harpsichord, to preserve some kind of rhythm, and he would infallibly compose one. In a few days Mr. M. produced the rudiments of a melody, which Mr. C. fashioned into the tune in question."

The air is arranged with taste, and the variations are pleasing, short, and by no means difficult. In the introductory page, alluded to before, Mr. C. shews, by means of a simple, ingenious diagram, the 'identity of the keys, G flat and F sharp.' This identity, however, he should have added, is confined to keyed instruments.

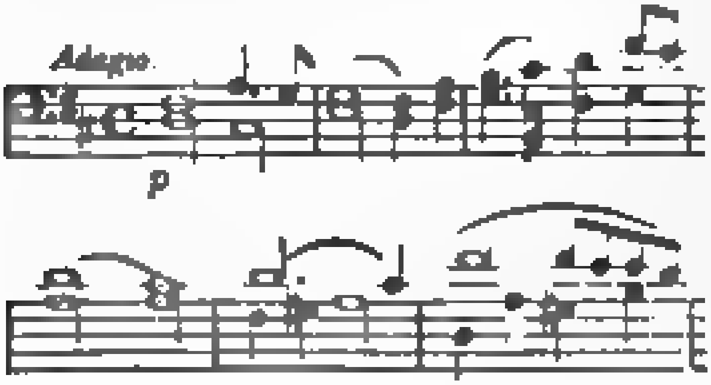
No. 4 is made up of two Scotish airs, sung in the pasticcio, or opera, of *Malvina*, lately brought out at Drury Lane Theatre. We would observe of this opera, *en passant*, that to the old airs thus introduced, new words—of course very inferior to the original ones—are added, and thus they are printed, many persons supposing them original productions. Mr. Meyer has arranged these in an easy, expressive manner for the harp, and enlarged them by a few appropriate additions. But three shillings for seven pages of adapted music is anything but a moderate price.

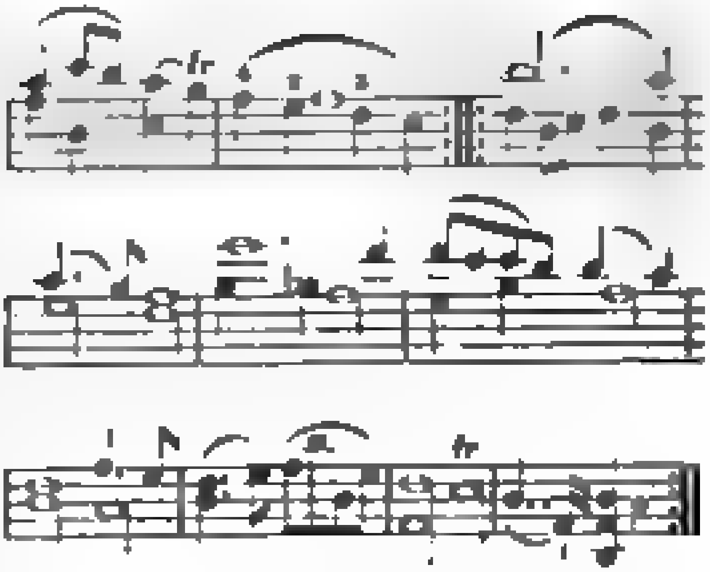
VIOLONCELLO.

CAPRICCIOS and EXERCISES *for the* **VIOLONCELLO**, *Composed by* **ROBERT LINDLEY**. Op. 15. (Cramer and Co., 201, *Regent-street*.)

ENGLAND boasts of having given birth to, and at this moment of possessing, the finest performer on the violoncello in Europe. The author of the present publication has no rival; a work therefore, in its nature didactic, from such a source, cannot but be highly acceptable to performers on the instrument to which it is dedicated, and must necessarily convey a vast deal of useful practical instruction. We have here twelve pieces, nearly all of them in two movements,—one slow and one quick—and of two pages each; fingered in every doubtful passage, and calculated for a superior class of players, who may now obtain, at a moderate expense, the fruits of Mr. Lindley's experience, carefully collected and ably digested.

The following *Adagio* we have selected as a specimen of the work, and only regret that our space will not allow us to offer other proofs of the merit of this useful publication.



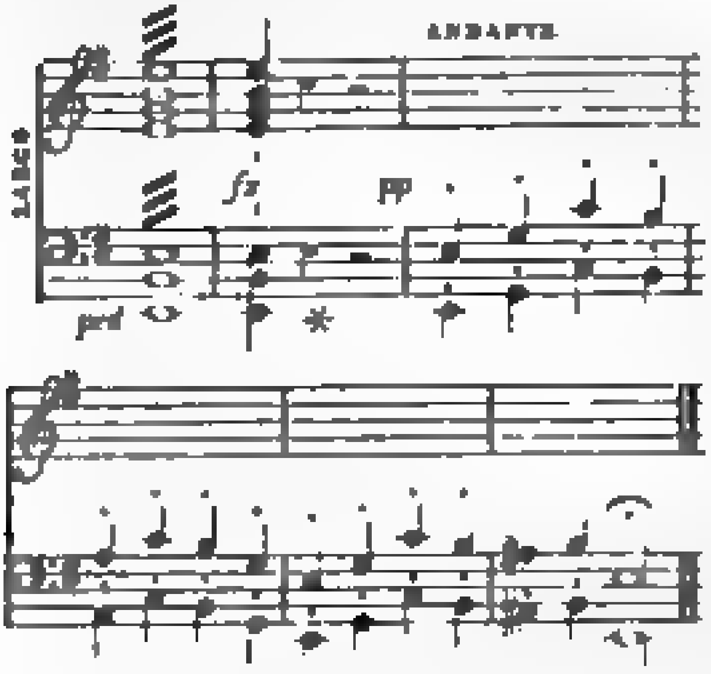


VOCAL.

1. SONG, "Softly, softly blow ye breezes," *the poetry by* H. Kirke White, *composed by* WM. HORSLEY, *Mus. Bac. Oxon.* (J. H. Callcott, 84, *Great Marlborough-street*.)
2. SCENE, "The Last Man," *as sung by Mr. Phillips, the poetry by* Thomas Campbell, Esq., *the music by* WM. H. CALLCOTT. (*Published by the same.*)
3. "Fair one, take this rose," *the words translated from the Persian, composed by* MRS. MILES (*formerly of Bath*). (Goulding and Co., *Soho-square*.)
4. SONG, "Young Love stole a rose," *composed for Madame Vestris, the words by* J. H. Bradfield, *the music by* AUGUSTUS MEVES. (Cramer and Co., 201, *Regent-street*.)
5. SONG, "The Maid of Devon," *written by* Burns, *and composed by* JOHN BARNETT. (Paine and Hopkins, 69, *Cornhill*.)
6. CANZONET, *sung by Miss Goodall, composed by* JOHN BARNETT. (*Published by the same.*)
7. CANZONET, "The Lover to his Mistress," *the words by* Thomas Campbell, Esq., *the music by* JOHN BARNETT. (Hawes and Co., 28, *Holles-street*.)
8. CANZONET, "Withdraw not yet those lips and fingers," *written, composed, and published by the same.*
9. CANZONETTA, La Partenza, *poetry by* Metastasio, *composed by* PIO CIANCHETTINI. (Willis and Co., 55, *St. James's-street*.)
10. The Pleasures of Benevolence, *the poetry by* — Maunder, Esq., *set to music by* PIO CIANCHETTINI. (*Published by the same.*)

THE strong feeling which pervades the whole of Mr. Horsley's song shows, that, in reading the poetry, he placed himself in the situation of the author, and expressed it as he would have done, so far as relates to sentiment and accent. The air breathes the same melancholy that prevails in the verse, and though we cannot say that it displays any original feature, yet it is true to the sense, agreeable to the ear, and supported by a well-studied, but not over-loaded, accompaniment.

It was a bold measure to set the fine lines of Campbell, for they can hardly be considered as cast in a lyrical mould. Mr. Callcott has, however, adopted the right method, and rather declaimed than sung them. This song, which shows vigour of imagination—will therefore depend on its expression and accompaniment, more than on its melody, which is necessarily of a confined nature; for the composer has studied rather to please the few who admire what is intellectual, than the multitude whose taste is limited to the light and airy in music. The opening symphony is new; we could almost fancy that it described a state of solitude.



The song by Mrs. Miles is quite the reverse of the former, and trusts to the charms of a melody in the waltz measure and style. The words are well set, the accompaniment is characteristic, and the whole is very pleasing.

No. 4 is extremely lively, and when sung by so fascinating a performer as Madame Vestris, will, no doubt, produce a very agreeable result.

The 5th and 6th of these, we presume the composer classes amongst his bagatelles; they are remarkable in no way, though not displeasing.

No. 7 is more elaborate than either of the former, and has a good passage, at the words, "he surely blessed that day;" but we cannot perceive anything in it that entitles it to further praise. The sixth bar from the end is thoroughly disagreeable, and not to be justified by any law of harmony. The same observation will apply to the seventh bar, page 6, of the eighth of these vocal pieces; and if the whole of the accompaniment had been more simple, more effect would have been produced. Mr. Barnett is too fond of powerful discords, which he does not always manage with address.

There is some good Italian melody in the two compositions by Mr. Cianchettini; great correctness in all that concerns the accompaniment; and a praiseworthy attention to accent, which in the English song is particularly deserving of notice, Mr. C. being a foreigner, and, though well acquainted with our language, not supposed to have a perfectly familiar knowledge of its refinements. But both these pieces are too long, one containing six, and the other eight pages. When vocal music runs to this extent it requires qualities that are, in truth, somewhat rare, to render it popular, and to keep the hearer's attention in a state of activity. These qualities we do not find in much vigour in the present publications; if they could appear in an abridged form, they would have a better chance of general circulation.

Foreign Musical Report.

NAPLES.

On occasion of Madame Fodor's quitting our city, an announcement appeared here from the director of the theatre, to the following effect: That this singer had given Signor Barbaja to understand that he might reckon upon her services from the time of her quitting Vienna to the season of 1826. Relying on this assurance, he had engaged Signora Lalande for five years, commencing from that period. But when it was rumoured that Madame Fodor had secretly concluded an engagement with the manager of the Parisian Theatre, Signor Barbaja succeeded in obtaining from her a carte blanche, upon which, in spite of the deranged state of his health, he undertook a journey to Paris, and obtained from the direction a letter authorizing her to remain in Naples till the end of November. But regardless of the favour and attention which our public had so often shown, and of all the pains and expense to which Signor Barbaja had put himself, she would not consent to remain here during the period in question, and departed from Naples three months earlier than there was any necessity for her doing. The subsequent dispute which took place, immediately on her arrival at Paris, with Madame Pasta, showed that the object of all this haste was that she might not be anticipated in her favourite part of *Semiramide*. This at once set the pens of our journalists in motion, and the formerly-idolized Fodor was now compared, (there was not much grace or dignity in the comparison,)—to a hand-organ which sounded marvellously (*organetto che suona stupendamente*), but which possessed neither taste nor personal dignity; that her intonation was faulty; that she had many harsh tones in her voice (*voce stridente*); that she had no shake, and no canto di core; and that as a prima donna tragica she could never expect to rise higher than the *Semiramide*, perhaps not higher than the first act of *Otello*, &c.

After the departure of the Fodor, Signora Tosi succeeded her in her character in Pacini's *Amazilia*, in which she obtained the most brilliant success, and several poems were composed and circulated in her praise. The *Giornale delle due Sicilie* has the following remarks: "In spite of all the splendour thrown into this opera by the talents of Madame Fodor, it never obtained more than a moderate reception, and the enemies of Pacini were industrious in circulating an insinuation that the night of Signora Tosi's representation of this character would be the last of its appearance. But the sequel showed the falsehood of this prognostication, for it was given a number of nights in succession."

On occasion of the birthday of the King, a new Farsa, *Gl' Italiani e gl' Indiani* was performed; at least the poem was new, but adapted to the music of one of Carafa's former productions. The whole is said to have produced but very little effect. After this was given a new opera by Pacini, entitled *L'Ultimo Giorno di Pompeii*, which obtained a highly-favourable reception. An-

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MILAN.

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BOLOGNA.

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MODENA.

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genuine expression, and uncommon grace. When this illustrious personage ascended the ducal throne, in 1814, music at Modena was at the very lowest ebb: the whole town could boast of no artist deserving that name. Since that period have been formed the Ducal Chapel, an *Accademia Reale*, a *Società Filarmonica*, and the famous band of the *Battaglione Estense*, which establishments contain a number of very distinguished members. As immediately connected with the history of the art, I shall give you some particulars of the chief professors and their qualifications.

Our principal director and Maestro di Capella, is Il Cavaliere Antonio Gandini. He is a pupil of the celebrated Padre Mattei of Bologna. Besides several cantatas and overtures, which have called forth the praises of the cognoscenti, he has composed three serious operas for the royal theatre of Modena, the names of which are *Erminia*, *Rugero*, and *Antigona*; the second is still a favourite on the boards of Turin.

Our concert-master is Signor Prospero Silva, a well-informed and spirited leader.

Among our singers the most known are Signora [illegible], who to considerable powers of voice, joins great grace of action; Signora Carlotta [illegible], a singer of great promise; and Signora [illegible]: among the men, the principal are, Signor Luigi [illegible] and Signor Antonio Ferrari.

In the orchestra, the artists who are most distinguished are Signor [illegible] on the violoncello, [illegible] on the oboe, [illegible] on the clarinet, [illegible] on the horn, and [illegible] on the bassoon; all of whom are extraordinary men in their several departments.

We have also among us Signor Asioli, brother to the celebrated Bonifazio, who was so well known by several compositions of great classical beauty, and by his theoretical and practical works relative to the art.

Instrumental music is also cultivated here with zeal and success. Five or six splendid concerts have been got up this season already, under the direction of the Cavaliere Gandini, in which the selection was good and classical, and the performance, considering that the greater proportion of the players were amateurs, admirable. Haydn and Mozart appear to be their favourite authors: but taste, in order to be enlightened, ought not to be too exclusive, and we should feel more satisfied if we saw the names of Beethoven, Onslow, &c. added to the list.

With respect to the two operas of Signor Gandini, *L'Antigona* and *Erminia*, they were well performed and received with considerable applause. Several pieces in each were rapturously applauded; particularly the overture to *Antigona* (the effect of which is very striking), the introduction, a cavatina with trumpets obligato, a terzetto, finale, and a duet in the second act, as well as the concluding air of the hero of the piece. In the *Erminia* the pieces that pleased most were the overture, which scarcely yields in beauty and effect to that of *Antigona*; the introduction; a duet between the prima donna and the tenor; a terzetto; an air of the prima donna; finale, and a scena with chorus.

TURIN.

Teatro Carignano.—Our season opened with an old opera of Signor Vaccaj, *Pietro il Grande*, ossia, *Il Geloso alla Tortura*, which was condemned. It was succeeded by the *Matilde di Shabran* of Rossini, and this was, upon the whole, favourably received. The *Margherita d'Anjou* of Meyerbeer also met with considerable applause, and still maintains its ground.

Teatro Angennes.—The company here is as follows: prima donna, Enrichetta Meric Lalande; tenori, Luigi Mari, Giuseppe [illegible], Gio: Maria Rampinelli; bassi, Luciano Bianchi. The [illegible] of [illegible] was the first opera given, in which Mad. [illegible] displayed considerable powers, and was greeted with deserved applause, but the opera itself did not make any strong impression, though it was much lauded in the journals of the place.

VERONA.

The company here is composed of the following artists: prima donna, Signora Maria Cantarelli; tenore, Vincenzo [illegible]; and bassi, Signor Filippo [illegible] and Domenico [illegible]. The opera given was *La Sposa Fedele* of Pacini, which, however, was dubbed, and obliged to make way for one of the works of the ruling idol of the day; it scarcely signifies which, but Semiramide was chosen as possessing the most novelty for our city.

LEGHORN.

The Pisaroni lately appeared here in the character of *Tancredi*, and excited a degree of enthusiasm which has rarely been witnessed in our theatre. Such was the impatience of the public to testify their admiration of her performance, that she was called upon the stage at the end of almost every act. The *Florentine Gazette*, or rather a correspondent, describes her as remarkable, and says that she has already enchanted with her voice the audiences of Italy, France and Spain, and is, without doubt, one of the first singers of the Italian stage.

ALESSANDRIA.

The season here has been more than usually brilliant, and the company good. The favourite is a Signora Carlotta [illegible], who made her *début* in Morlacchi's new opera *Gianni di Parigi*. She has a considerable compass of voice, with a good person, and her acting is far above the generality of the actors of her standing. The Milanese *Corriere delle dame* is very enthusiastic in her praise.

PIACENZA.

Our company here consists of—*Prima donna*, Annetta Fischer, adopted daughter of the celebrated Bass, A. H. Fischer; Adele [illegible], who fills the musico characters; tenore, Signor [illegible]; Monsieur [illegible]; basso, Ignazio [illegible]. Rossini's *Donna del Lago* met with a very favourable reception, and afforded the Fischer an admirable opportunity of displaying her powers to advantage in the part of *Elena*; and she was accordingly rewarded with very flattering applause.

The celebrated buffo cantante, Nicola Bassi, died here lately. He was a native of Naples, and one of the last of the good old Italian buffi comici. For humour, science, and good acting, his place will not be easily supplied.

SIENA.

The opera here is increasing in interest; the company is highly respectable, and the orchestra considerably augmented in power. The season opened with a new opera of Signor Capelletti, a young composer who promises well. It is entitled *La Con*[illegible], ossia, *Amore vince ogni Ostacolo*, and contains pieces of considerable beauty. It also served to introduce to the public a new singer named Giuseppe [illegible], who is a good tenor, with a prepossessing person, and likely to become a favourite. After this we had Pacini's old opera, *La Sposa Fedele*, in which the same singer also performed, and exhibited new claims to the patronage of the public.

VENICE.

Teatro Fenice.—The principal singers here are Ester Mombelli, *prima donna*, Brigida Lorenzani, who fills the male characters, Domenico Donzelli and Giuseppe Binaghi, *tenori*, Domenico Cosselli, *basso*. The new opera *La* [illegible], by Mercadante, failed, but the singers pleased.

Teatro san Luca.—The opera with which the season opened was Rossini's *Matilde Shabran*, which met with a moderate reception. After this came the *Adelina* of Generali, the *Capanna Moscovita* by Cappelletti, and lastly, Rossini's *Edoardo e Cristina*. The *Capanna* fell, but the others pleased. Among the singers the *prima donna* Maria Cantarelli is the favourite; she has great power of voice and a pleasing manner, and bids fair to rank highly among the singers of our day.

The Abbate Trentin of this city has invented a new kind of organized piano, which he terms the *metagophonic piano*. It is composed of two piano-fortes placed one above the other. The uppermost is played with the hands, and the lower one with feet. The former contains six octaves, the latter, which is about half a foot longer than the other, stands but a short distance from the ground, and rests on castors; its keys are 25 in number, and comprises two chromatic octaves. Each pedal has three strings.

WARSAW.

Since our last, nothing has occurred worthy of mention, except the appearance of a collection of sacred music from the pen of professor Xavery Elsner. This collection consists of,—1. a Mass of four parts, 2. a Gradual, 3. an Offertory, 4. a Mass, Gradual, and Offertory, of four parts; and lastly, a Mass, Gradual, and Offertory, of three parts. The well-known composer of this church music, which has excited no common interest from its beauty and simplicity of design, was for a long time director of our operas; after retiring from a situation, which he long filled with great credit to himself, he became director and professor of the conservatory of music of this place, an office for which he is well calculated by his zeal and industry. With respect to the compositions before us, they breathe a spirit truly religious; and though the general character of the music is founded on the good old school of Durante, there are parts which rise into great warmth and animation, without, however, overstepping that modesty so necessary in church compositions.

PARIS.

M. Sedlatzek, a celebrated performer on the flute, who enjoyed the honour of playing in the private concerts of the Duchess of Berry, where his majesty was pleased to be present, in those of the royal family, who kindly testified their satisfaction, and to whom no less applause was given at a public concert where Madame Pasta and the first performers of the metropolis assisted, is now on the point of setting out for England*, where, we doubt not, he will meet with a reception worthy his distinguished talents.

If any reliance may be placed in the accounts in some of the English Journals, the good people of London are as much pleased with our third and fourth-rate dancers as they were with our principals. This is fortunate both for them and us, for now our best performers will not be enticed away by the hope of great rewards.

The reports concerning the singer Ambrogetti have been much exaggerated. That he became very religious is true, but that he never entered into any monastery, or connected himself with any society of bigots, is equally certain: he merely lived in a quiet self-denying manner, in a small house in a retired quarter of Rome. His fit is now said to be over; we are told that he is making a pleasant little tour in Italy, and even has thoughts of returning to his former pursuits.

On Friday, May 9th, a Concert was given at the Wauxhall d'Eté, for the benefit of the Greeks, which attracted a numerous and brilliant assembly, and realised a receipt of 20,000fr.—Among the company were the Duke, Duchess, and Mademoiselle of Orleans, the Duke of Fitz-James, the Viscount de Larochefoucault, the Duke de Choiseul, the Duke and Duchess de Broglie, the Count de Tracy, Gen. Lafayette and family, &c. Besides the strength of the Italian Opera-house, several Ladies of distinguished families exerted their vocal powers in this benevolent cause, amidst reiterated acclamations. The proprietor of Wauxhall not only refused to accept the usual sum paid when that building is let for a concert, but even declined payment for the expense of lighting it. The Duke of Orleans' upholsterer furnished seats gratis.

The Ancient Concerts.

SEVENTH CONCERT.—*Under the Direction of the* Earl *of* Fortescue. *Wednesday, April the 23d, 1828.*

Act I.

Overture.	*(Pastor Fido, 3rd.)*	*Handel.*
Requiem.		*Jomelli.*
Recit. Grazie vi rendo. Song. A compir già vo.	*(Semiramide.)*	*Guglielmi.*
Madrigal. Let me careless.		*Linley.*
Song. Resta ingrata.		*Sacchini.*
Chorus. The gods, who chosen.	*(Athalia.)*	*Handel.*
Concerto, 4th.	*(From his Solos.)*	*Geminiani.*
Recit. When He is in His wrath. Song. When storms the proud. Chorus. Oh, Judah! boast.	*(Athalia.)*	*Handel.*
Song. Praise the Lord.	*(Esther.)*	*Handel.*
Chorus. Lord, thou art gracious.		*Marcello.*

Act II.

Overture.	*(Pharamond.)*	*Handel.*
Duet. Haste, my Nannette.		*Travers.*
Chorus. Avert these omens.	*(Semele.)*	*Handel.*
Song. Sorprendermi vorresti.		*Hasse.*
Music in Macbeth.		*Locke.*
Duet. Ah! guarda sorella.		*Mozart.*
Chorus. Let none despair.	*(Hercules.)*	*Handel.*
Song. What passion.	*(Dryden's Ode.)*	*Handel.*
Double Chorus. Gloria Patri.		*Leo.*

Our prospect does not brighten much we grieve to say; novelty gave us an encouraging peep at the beginning, but it soon sunk behind the clouds again.—Jomelli's fine Requiem was, of course, very finely performed, and, in truth, it would be inexcusable if it fell short of perfection, considering the number of seasons during which it has been in constant requisition;—the first movement of it, for pathos and solemnity, has never been ex-effect, and must ever delight the admirers of the [illegible] style. We do not, and never did like the *fiddlededee-dum* at the close of the fugue.

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* M. Sedlatzek has arrived in London within the last few days.

Madame Caradori's "A compir[illegible]" was very good.—We have rarely heard this charming song more delightfully warbled, and when we add F. Cramer's equally-delightful accompaniment, it would be difficult now to procure a richer treat for the musical ear. Leo's Madrigal was ever pleasing, but why must it be always "Let me careless?" We have heard one of the [illegible] and who set again? Poor Miss Wilkinson is still doomed to toil in difficult and unsuitable songs; her performance of "Rendi 'l sereno" was judicious and correct, but it is a song requiring the power and animation of a first-rate singer. [illegible] was particularly [illegible] to night after the jolly chorus of the priests of Dagon; and Phillips executed his song admirably: we have only to lament the deficiency still of [illegible] and firmness of the lower tones of his voice. Time, [illegible] we must add [illegible] for time.

Mr. Greatorex has somewhat disturbed the solemnity as well as the simplicity of Marcello's fine chorus, by a too voluminous accompaniment. In general he succeeds in these introductions; but on the present occasion we think the effect weakened by the distance caused by our old friend over the kettle: the words are too serene, and the instrument too thunderous, for such [illegible] and [illegible].

In the second act we find nothing that we have not remarked upon fifty times before, till we arrive at "[illegible] Vavrendo"?—We remember Mrs. Billington in this brilliant song, and she did a great deal with it; but it requires more force and spirit than Madame Caradori is equal to: she sang with great sweetness and judgment, but still she was deficient. The duet "Ah guarda Sorella" was but a tame affair: the duet itself was out of its place—it should not be taken from the stage, where alone it produces its proper effect. After the fine chorus of [illegible], which is of too high a cast to be passed over in silence, we were greatly gratified with the beautiful song from Dryden's Ode. We never heard either Miss Stephens sing, or Mr. Lindley accompany, better—it was really a rich treat. The Gloria Patri of Leo again [illegible] the "note of preparation" for cloaks and [illegible], and the director of the night, Lord [illegible] [illegible]!"

EIGHTH CONCERT.—*Under the Direction of the* EARL OF DERBY. *Wednesday, May the 2nd, 1832.*

ACT I.

Overture		*Mozart.*
Madrigal. "Now is the month of Maying."		*Morley.*
Recit. "Behold the monster." Chorus. "O God." Recit. "No more [illegible]." Chorus. "Lord of eternity."	(*Deborah.*)	*Handel.*
Song and Chorus. "O thou."	(*Messiah.*)	*Handel.*
Movement from the Concerto		*Handel.*
Selection from Alexander's Feast.		*Handel.*
Recit. acc. "'Twas at the royal feast." Song and Chorus. "Happy, happy pair." Song. "Softly sweet in Lydian measures." Chorus. "The many rend the skies." Recit. "Now strike the golden lyre." Chorus. "Break his bands." Song. "Revenge, revenge, Timotheus cries."		
Song. "Dove sono."	(*Figaro.*)	*Mozart.*
Coronation Anthem. "Zadok the priest."		*Handel.*

ACT II.

Overture	(*Ariadne.*)	*Handel.*
Quartet. "[illegible]."		*[illegible]*
Chorus. "Flush'd with [illegible]."	(*Alexander Balus.*)	*Handel.*
Madrigal. "Since first I saw your face."		*Ford.*
Duet. "Come ti piace."	(*La Clemenza di Tito.*)	*Mozart.*
Concerto. 8th.		*Corelli.*
Glee. "O happy, happy fair."		*Shield.*
Recit. acc. "Crudele [illegible]." Song. "[illegible]."		*Paesiello.*
Chorus. "O Lord in thee."	(*Te Deum.*)	*Handel.*

THROUGHOUT, with the exception of Mozart's magnificent overture to the *Zauberflöte*, there was no more to be admired in the first act of this concert. The selection was certainly a fine one; and we were not displeased with old Morley's delightful madrigal, which is so completely "merry England's" month of Maying, and the models so correctly English, that we can associate with it no other country: it would lose its effect [illegible] the [illegible] itself. The chorus was very judiciously added. "Lord of Eternity" [illegible] a fine contrast with the [illegible] chorus, but the [illegible] from the Messiah and the whole of the selection [illegible] of the brilliant [illegible] Handel intended it. Nothing could have been more [illegible] [illegible] but the [illegible], she [illegible] that [illegible] performances are allotted for her, to which, with a great deal of [illegible], when directed in the right manner, she is [illegible] unequalled. Vaughan omitted the opening song which should always precede the chorus "Happy pair;" the consequence was that it proved a very clumsy [illegible] piece of business, which is not Vaughan-like; and we hope we must all share the [illegible] [illegible], particularly as "Softly sweet," which is usual [illegible] taken out of his hands, and given to Miss Stephens, who we suspect found it less difficult to sing in the key of [illegible] than poor Lindley to accompany it. In the [illegible] habit of playing the accompaniments [illegible] he must have designed it [illegible]! He was evidently glad to get to the end of his task, for a [illegible] we had [illegible] of [illegible]—the whole was a sad piece of business. Phillips was not quite forcible enough in the first part of his song,—but the whole of the admirable second, from the words "Behold a ghastly band," he executed with a feeling and precision which reminded us powerfully of his great predecessor. We are delighted to see that he [illegible] to the truth which must eventually place him, if not exactly in the same situation, on the same [illegible] and [illegible] him.

We must pay every possible respect to Madame Pasta, whom we greet for the first time in the Concert-room; but we have before said, and must continue to repeat, that her great powers are dramatic, and only on the stage is she seen or heard to the best advantage. Those who have witnessed her acting in the dying-scene of *Juliet* will derive little pleasure from hearing her in an orchestra, with a song-book in her hand. Pasta is a fine and impressive actress, and she renders her singing admirable as it is subservient to the higher walk of her art.—The *Recitative* from *Figaro* was given with all due energy and feeling, but in the song she was unaccountably flat throughout.

We have nothing material to remark upon in the second act till we come again to Mozart, and Madame Pasta with Miss Wilkinson in the shade; we should have preferred a song from either lady: but the duet, altogether, was well performed.

The veteran Shield's charming glee, as it was to be turned into a chorus, might, fairly enough, be previously made a quartett of; but we like the old adage, let well alone: there is a rich simplicity in the original three-part glee, which seems to say *nels me languore.* Nevertheless it was exceedingly well sung, and as exceedingly well-received.

We were better pleased with Madame Pasta in her last than her first song; it was in fact better adapted to her voice and style; but in this she was again too flat, and if we were called upon to point out, among the numerous excellencies of this fine singer, a defect—we should say the ear.

Another exquisite soul-subduing chorus precisely in the very place where it ought not to be:—the noisy "Baluz" would have come in here with great propriety, and "Lord in thee" should have received the honour due to it in the middle of the Act.

NINTH CONCERT.—*Under the Direction of His Grace the* ARCHBISHOP *of* YORK. *Wednesday, May the 10th, 1826.*

ACT I.

Concerto, 4th.	*(Oboe.)*	*Handel*
Duetto. Sull' aria.	*(Figaro.)*	*Mozart*
Trio and Chorus. Sound the loud timbrel.		*Avison.*
Recit. Folle è colui	*(Ætius.)*	*Handel.*
Song. Nasce al bosco.		
Concerto, 1st.	*(Opera 3d.)*	*Geminiani.*
Recit. Tranquillo io son.		*Guglielmi.*
Song. Ombra adorata.		
Glee. Though the last glimpse of Erin.		
Recit. Relieve thy Champion.	*(Samson.)*	*Handel*
Song. Return, O God of Hosts.		
Quartet. Tacite ombre.		*Sacchini.*
Coronation Anthem. My heart is inditing.		*Handel.*

ACT II.

Sinfonia in D.		*Mozart.*
Quintetto. Sento, O Dio!		*Mozart.*
Song. Dove sei.	*(Rodelinda.)*	*Handel*
Trio. Fall'n is thy throne, O Israel.		
Chorus. Gloria in excelsis.		*Pergolesi.*
Recit. Sposa, Euridice.	*(Orfeo.)*	*Gluck.*
Song. Che faro.		
Motet. Tantum ergo sacramentum.		
Song. I know that my Redeemer	*(Messiah.)*	*Handel.*
Chorus. Worthy is the Lamb.		

THIS second oboe concerto, which must always give satisfaction, introduced to us this evening a fair candidate for vocal fame, whom we are happy to greet as the niece of that general and deserved favourite, Miss Stephens, and it would not be doing the young lady justice to withhold our sincere approbation of her first performance with her aunt. That she laboured under that timidity which must be inseparable, on a first appearance, from a diffident mind, was apparent; but this, before a liberal and indulgent audience, will always make a favourable impression. Miss Johnson felt the kind encouragement she received, and long ere she concluded the duet, had conquered her apprehensions. We will not, as yet, criticise too minutely in regard to her vocal ability; time must be allowed; but this we may safely advance, that her ear appears to be good, and the quality of her voice exceedingly clear and sweet.

Phillips did justice to "Nasce al bosco;" he sung it with great feeling, but he will sing it more effectively two or three years hence—there is too much compass in it, at present, for him.

Madame Pasta gave us more pleasure than we have this season experienced in her "Ombra adorata:" it was a performance which called forth the richest tones of her voice, and her expression was peculiarly animated. It has not been unusual to give "Return, O God of Hosts" to a low soprano, but how infinitely superior is the performance, when William Knyvett sings it, and carries on the subject to the chorus which follows, and which it is perfectly barbarous to omit. The whole beautiful scene is destroyed by it. There would have been a *general rising* in the Concert-room if the last stanza in the *Irish melody* had been omitted!

The quartett from the *Il Cid* is not particularly striking in itself, and was a sad flat affair this evening. Madame Pasta wished herself upon the stage, evidently.

Mozart's noble Sinfonia in D opened the second act. If not, *altogether*, so striking a composition as the Jupiter, there are parts in it we like even better;—there is, perhaps, more air in it, and certainly less strictness. It was admirably performed, and so was the delightful quintetto that followed. These are novelties, for the introduction of which we cannot be sufficiently grateful, and make us *try back* to the *old story* with some degree of resignation. Nothing could be more tender and delicate than Miss Johnson's "Dove Sei," so far as the *voice* was concerned; but where were the *words*? We only give a hint;—as we before said we will not yet open our *critical battery*.

"Fall'n is thy throne, O Israel!"—and a heavy fall it was, heaven knows. How can such a dumpish thing be liked? Madame Pasta was again herself—no flatness here—her whole performance of Gluck's fine recitative and song was perfection. We are not told who composed the motet which followed, and it does not much matter. He was evidently of a *quiescent* disposition, and liked a nap now and then.

Miss Stephens sang her heavenly song with her usual feeling, and after such an impressive preparation for the sublime chorus which was to follow, who would have believed that backs would instantly have been turned upon it, and *chatterings* and *clatterings* commenced?

But, putting this bad taste out of the question, we must again maintain that there is a manifest impropriety in placing so seriously religious a chorus as the present in such a situation, and exposed to such insulting inattention, and we care not how soon His Grace the Archbishop of York is acquainted with our sentiments.

The Philharmonic Concerts.

FIFTH CONCERT, Monday, May 1, 1826.

ACT I.

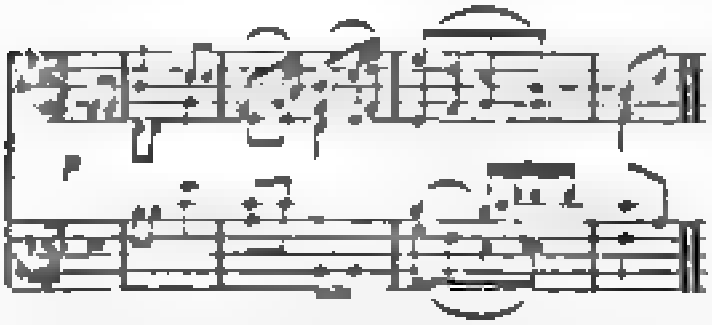
Sinfonia, .	*Haydn.*
Quartetto, Madame Pasta, Signor Curioni, Mr. Phillips, and Signor De Begnis	*Weigl.*
Concerto Flute, Mr. Fürstenau (First Flute to the King of Saxony)	*Fürstenau.*
Terzetto, "O nume benefico," Madame Pasta, Mr. Phillips, and Signor De Begnis, (*La Gazza Ladra*) .	*Rossini.*
Overture, *Oberon* .	*C. M. von Weber.*

ACT II.

Sinfonia in C Minor .	*Beethoven.*
Recit. ed Aria, Madame Pasta, "Ombra adorata, aspetta!" (*Romeo e Giulietta*)	*Zingarelli.*
Concerto Violin, Mr. De Beriot (Violin de la Chambre de S. M. le Roi de France)	*Rode & De Beriot.*
Duetto, "O Statua gentilissima," Signor Curioni, and Signor De Begnis (*Il Don Giovanni*)	*Mozart.*
Overture in D. .	*A. Romberg.*

Leader, Mr. LODER.—Conductor, Sir G. SMART.

THIS concert opened with one of those minor symphonies which Haydn composed previously to the twelve written for Salomon. It is in E flat, the first in Cianchettini's edition in score, and remarkable for the beauty of its andante, an air beginning,—



The complaining sweetness and exquisite tenderness of a variation to this, in E flat minor, drew a murmur of satisfaction from the whole room, and the movement was encored. The quartett of Weigl, "Stagnetta, sbarbatello," is a spirited piece, with a distinct predominant melody, and was well executed. The flute concerto was unfortunate, owing, we understand, to the indisposition under which M. Fürstenau was suffering. Upon such occasions a change should be made; or, if time and circumstances do not admit, an entire omission is preferable to a failure. The fine serious terzetto, "O nume benefico," was charmingly sung. Madame Pasta's rich voice and expressive manner produced a strong effect here; and Phillips blended with his Italian coadjutors better than is usual with English singers. The quick movement of this, though so highly dramatic, is almost as delightful in the concert-room as on the stage: the animation that reigns throughout, the brilliancy of the air and boldness in the modulations, prove how great a master Rossini is when he chooses to show his powers. The overture to Oberon, now performed for the first time by this splendid band, produced a striking effect on the audience, who called for it a second time. The opening of this is in Weber's peculiar and best manner; the quick movement, constituting the great part of the composition, is less original than most of his compositions, but is ingenious and grand.

The symphony in C minor of Beethoven has often called forth our warmest praise: it is certainly his *chef d'œuvre* in this branch of musical composition. Madame Pasta's air from *Romeo*, was, even without the adjuncts of scene and costume, affecting and delicious. Its effect on the company was manifested in the unanimous and long-continued call for its repetition, which was gracefully complied with. It will be seen in our memoir of Zingarelli, that this composition is by Crescentini, the celebrated soprano; and we may safely affirm, that on its influence mainly depends the success of the opera. The duet from *Don Giovanni* was very injudiciously selected: if there be any one vocal piece which more than another depends for effect entirely on the scene, it is this; without the scenery and the speaking action, it is quite unintelligible—downright nonsense.

Of M. Baillot's performance only one opinion seems to be entertained: all agree in saying that he has no superior; while many judges go a step farther, and place him at once above all his contemporaries. His tone is rich and powerful; his double-stops are accuracy itself; and, frequently as we have heard him, we have never yet had to complain of a single note being out of tune, even in his extreme shifts. Grandeur is the characteristic of his style, in which he reminds us of Viotti; in the mode of using his bow he also much resembles that fine performer: indeed he has been brought up in his school, and may be considered as a descendant. Whether he possesses his fine taste and enthusiasm, we have to learn, for he has not yet,—in our hearing at least,—played one of those adagios which measure the dimensions, and ascertain the temperature, of a performer's soul, if the expression may be allowed. We cannot help indulging a hope that M. Baillot will work a change in our violin playing, which has for some time past been tending towards bravura, not to say trick. Tones of "linked sweetness, long drawn out" are what, in bowed instruments, affect people of correct taste, and however a few jerks or skimmings may for the moment surprise, and thereby amuse, they afford anything but pleasure on repetition, and certainly leave no gratifying impression on the mind.

SIXTH CONCERT, Monday, May 15, 1826.

ACT I.

Sinfonia in D	*Beethoven.*
Song, Mr. Sapio, "In native worth," (*The Creation*)	*Haydn.*
Grand Concerto, MS. Harp, Mr. Dizi	*Dizi.*
Duetto, Miss Paton and Mr. Sapio, "Amor, possente nome"	*Rossini.*
Overture, *Der Beherrscher der Geister*	*C. M. von Weber.*

ACT II.

Sinfonia in E flat	*Mozart.*
Scena ed Aria, Miss Paton, "Si, lo sento," *Faust*	*Spohr.*
Quartetto, two Violins, Viola, and Violoncello, Messrs. Baillot, Oury, Moralt, and Lindley	*Haydn.*
Trio, Miss Paton, Mr. Sapio, and Mr. Phillips, "My soul with rage" (*Mount of Olives*)	*Beethoven.*
Overture, *Lodoiska*	*Cherubini.*

Leader, Mr. F. Cramer.—Conductor, Mr. Cramer.

BEETHOVEN'S symphony (No. 2 of Cianchettini's scores) abounds in all the varieties of this composer's rich fancy: the expression and energy of the opening adagio—the brilliancy and vigour of the following allegro—the exquisite beauty of the larghetto, which is quite vocal in its expression—the playfulness, and unexpected modulations of the scherzo, with the delicious harmony of the succeeding trio—and the spirit, almost intoxicating, of the finale: these altogether leave one in a state of excitation which the repose of a full half hour would hardly subdue. In such cases it is to be wished that a short interval were granted for the gradual subsidence of the excited and almost over-wrought spirits. If a few minutes only were allowed, the mind would be better prepared for what succeeds, than it usually is when hurried to attend to something which, though perhaps differing in character, demands nearly the same attention. Mozart's symphony in E flat, which we have so often mentioned in our pages, is in no way inferior to the former in merit, and produces as much effect, but by different means. M. Weber's overture to *The Ruler of the Spirits* is quite German, very original, it partly approaches near to the sublime, and is a masterly composition, that will be better understood and more liked the oftener it is heard. Cherubini's overture to *Lodoiska* has also frequently received our tribute of applause.

A harp concerto is not exactly the thing that we wish to hear in a concert-room, but variety must be sought in all shapes. Mr. Dizi produced an elegant well-written composition, though not quite original in all its movements, and he performed it with true taste and feeling. From among all the eighty-three quartetts of Haydn, a more unhappy choice could not have been made than M. Baillot's, or some other person's, for this evening!

it was heard without interest, the performers all laboured in vain, and when over, the coldness of the applause proved the mistake that had been committed.

Of the vocal portion of this concert, the duet, "Amor, possente nome," from Rossini's *Armida*,—the only good thing in the opera,—was extremely well sung; so was the fine trio from *The Mount of Olives*. Miss Paton got very ably through the laborious task she had to execute in the scena and air from Spohr's *Faust*. In this there is much elegance and pathos; the accompaniments are skilfully managed, and the good theorist is apparent throughout; but the vivifying principle, invention or genius, is wanting, and without this, new compositions, as they are termed, become more and more fatiguing in proportion as their numbers increase. Spohr has a superabundance of science, but a deficiency in the power of creation; his works, therefore, are generally the result of labour, rarely of inspiration.

The Royal Academic Concerts.

FOURTH CONCERT, Monday, May 5, 1828.

PART I.

Sinfonia Pastorale	*Beethoven.*
Song, Miss Bacon, "Notte tremenda."	*Morlacchi.*
Terzetto, Madame Bonini, Signori Pellegrini and De Begnis, "O Nume benefico."	*Rossini.*
Cavatina, Madame Pasta, "Ah! come rapida."	*Meyerbeer.*
Quartetto and Chorus, Madame Pasta, Madame Bonini, Signori Curioni and Pellegrini, and the Pupils of the Academy for the Chorus, "Cielo il mio labbro."	*Rossini.*

PART II.

Overture, (*Les Deux Journées.*)	*Cherubini.*
Duetto, Madame Pasta and Signor Pellegrini, "Se la vita." (*Semiramide.*)	*Rossini.*
Fantasia, Violin, Mr. Mori.	*Mayseder.*
Duetto, Signor Velluti and Madame Bonini, "L'armi deponi o cara."	*Nicolini.*
Duetto, Madame Bonini and Signor Curioni, "Ricciardo! che veggo!" (*Ricciardo e Zoraide.*)	*Rossini.*
Overture, (*Zauberflöte.*)	*Mozart.*

Leader, Mr. KIESEWETTER.—Conductor, DR. CROTCH.

THE Pastoral Symphony was well performed, but in its best state is always too long, particularly the second movement, which, abounding in repetitions, might be shortened without the slightest danger of injuring that particular part, and with the certainty of improving the effect of the whole. The following short account of the composer's intentions, printed in the books of the performances, imparted a good deal of interest to this piece:—

First movement	($\frac{2}{4}$)	Pastoral.
Second .	($\frac{12}{8}$)	Scene on the bank of a rivulet.—(Imitation of the nightingale and the cuckoo.)
Third	($\frac{3}{4}$)	Rustic dance.
Fourth .		Storm.
Last .	($\frac{6}{8}$)	The shepherd's song of gratitude.

The two overtures were done justice to by the band, which, in fact, containing many of the Philharmonic orchestra, are well drilled in modern instrumental music. Mori executed the Fantasia with great brilliancy and taste; the Irish air which he introduced was played with admirable expression, and drew very general applause.

This concert has the credit of having presented Miss Bacon to the public; she made her first appearance on the present occasion, and a more successful debut of an English singer we have rarely witnessed. Her voice is a rich mezzo-soprano, with a compass of two octaves, reaching A in alt, and extending downwards, we think, to A, the fifth line in the base. The tone is sweet, but of its power we must judge at some future opportunity, for the nervousness almost inseparable from a first performance evidently checked its strength. Miss Bacon's taste is good, and apparently the result of a long and intimate acquaintance with the best music, and a studious attention to the best singers. Her *forte* seems to be in the pathetic, the style to which voices like hers naturally lean, for these are seldom sufficiently flexible for rapid and brilliant passages, but are all tenderness, and devoid of every quality of the sparkling kind. Madame Bonini did not exhibit Rossini's Terzetto in very favourable colours. This is the same that Madame Pasta sung in so very different a manner at the Fifth Philharmonic Concert. The latter gave an air, added for her by Meyerbeer to his *Crociato in Egitto*, when performed in Paris, which is not very striking, and derived all its merit from her mode of singing it. The Quartett (from *La pietra del Paragone*) is charming; but the chorus to it had better always be omitted. The duet from *Semiramide* wanted Remorini as the second to Madame Pasta; Pellegrini is not meant for serious music. The rest of the vocal part shall be passed over in silence.

FIFTH CONCERT, Monday, May 19.

PART I.

Symphony, (*Military*, No. 8.)	*Haydn.*
Duetto, Signori De Begnis and Pellegrini, "Un segreto d'importanza." (*Cenerentola.*)	*Rossini.*
Trio, two Violoncellos and Double Bass, Mr. Lindley, C. Lucas (pupil of the Royal Academy of Music), and Mr. Dragonetti. (No. 1, 2nd Set.)	*Corelli.*
Duetto, Madame Pasta and Signor Pellegrini, "Di capricci." (*Corradino.*)	*Rossini.*
Aria, Miss Bacon, "Il mio ben." (*Nina.*)	*Paisiello.*
Finale, Madame Pasta, Madame Bonini, Signori Curioni, Begrez, and De Begnis, and Mr. Seguin, jun. (pupil of the Royal Academy of Music), con Coro, "Sì, lo sento." (*Zelmira.*)	*Rossini.*

PART II.

Overture, (*Egmont.*)	*Beethoven.*
Scena ed Aria, con Coro, Madame Pasta, "Ciel pietoso." (*Zelmira.*)	*Rossini.*
Duetto, Miss Bacon and Madame Bonini, con Coro, "Ravvisa quell' alma." (*Il Crociato.*)	*Meyerbeer.*
Aria, Signor Begrez, "Pria che spunti." (*Il Matrimonio Segreto.*)	*Cimarosa.*
Coro Pastorale. (*Aureliano in Palmira.*)	*Rossini.*
Overture, (*Anacreon.*)	*Cherubini.*

Leader, Mr. F. CRAMER.—Conductor, DR. CROTCH.

THE instrumental pieces in this concert require no comment, they are so well known, with the exception, however, of Corelli's trio, which, for the sake of variety, or rather for the purpose of enjoying Lindley's delicious, unrivalled violoncello, we are now and then willing to hear performed without violins; but let us hope that this departure from the composer's design is not to settle into a rule, for there can be no question as to the superior effect of the trio in its original state.

The duet from the *Cenerentola* is a weak composition, and though well sung, and a species of music wherein Pellegrini is quite at home, requires the stage to give any effect to it. The next two pieces we lost, and can only report from hearsay that they were well performed. The finale wanted more rehearsing; as an ensemble it was ineffective. Madame Pasta's "[illegible] Patria" was delightful; it is one of Rossini's most impressive and beautiful airs. The duet from the *Crociato in Egitto* was not a happy choice; and it must be acknowledged, that "[illegible]" never now produces effect. As to the quartett, "[illegible]," though sung about in many private concerts, it has nothing in it, either in the shape of melody or harmony, that gives it the smallest claim to notice, and the cause of its frequent performance can only be understood by those who are aware that the feeblest music is the most patronized at some fashionable assemblies—an evil arising out of the apathy of the persons frequenting them, who, by permitting themselves to be led by one or two leading people with understandings of the same calibre as the compositions they recommend, inflict on the society in which they move the penance of music that gives no real pleasure when heard, and which is condemned to oblivion at the expiration of the season.

Benefit Concerts

OF THE SEASON 1826.

Mr. Moscheles's.—*Friday, April 7th, at the Argyll Rooms.*

Mr. Moscheles performed a new MS. concerto, by Hummel, and a fantasia of his own, entitled *The Recollections of Ireland*, with orchestral accompaniments, composed for the occasion. Both of these were much applauded, but the latter, in which some beautiful Hibernian airs are introduced, excited the most lively pleasure. The overture to *Euryanthe*, and two vocal pieces from the *Freischütz*, sung by Madame Caradori and Mr. Braham—were performed under the direction of M. von Weber. Mr. Lindley played a solo, M. Fürstenau some variations on the flute, and M. Kiesewetter a fantasia on the violin. There was also some good vocal music, and the room was crowded to excess.

Mr. Greatorex's.—*Friday, April 14th, at the Hanover-square Rooms.*

The performers were chiefly those engaged at the Ancient concerts, with the addition of Signora Caradori and Mr. Begrez. A finale from the *Amor Marinaro* of Weigl, "[illegible]," and a selection from a mass by Beethoven, were produced for the first time in this country. The selection was very good, and the company of the most desirable kind.

Mr. Vaughan's.—*Friday, April 21st, at the same Rooms.*

The performers nearly the same as at the last-mentioned, Miss Paton being added. The selection, a vocal one, was excellent, though it contained nothing new. The room was very respectably filled.

Mr. Bellamy's.—*Friday, April 28th. At the same.*

The performers of the Ancient Concert also attended on this occasion, together with Miss Paton, Mr. Begrez, &c. Mrs. Anderson played a composition by Hummel on the piano-forte, and Mr. Nicholson a fantasia on the flute. The overtures to *Iphigenia* by Gluck, and to *Prometheus* by Beethoven, constituted the rest of the instrumental music; the remainder was vocal, consisting of favourite pieces.

Mr. S. Wesley's.—*Thursday, May 4th, at the Argyll Rooms.*

In the first part of this concert, Mr. Wesley performed an extemporaneous fantasia on the organ, an andante in which was very clever, and, in point of melodious effect, quite charming; but we regretted that he had not a better instrument for the display of his abilities. The second act consisted entirely of a *Confitebor*, by Mr. W., a work which contains some very fine composition and many beautiful passages. The principal performers in it were, Misses Paton, Hammersley, and Carew; Messrs. W. Knyvett, Braham, Vaughan, Sale, and Phillips.

Mr. Moscheles played one of his masterly concertos at the end of the first part of the concert.

Mr. F. Cramer's.—*Friday, May 5th, at the Hanover-square Rooms.*

Though the fine band of the Ancient Concert attended on this occasion, the selection was almost exclusively of modern music: the only exception was Handel's 11th grand concerto, in which Mr. Cramer delighted his audience by his fine, rich tone, and chaste manner of playing. After all, this is the style that will permanently please. Madame Pasta sang "Tu che accendi." Mr. Wesley performed a fugue of Sebastian Bach on the organ; and M. Moscheles repeated his charming *Recollections of Ireland*. Miss Stephens, Mad. Caradori, Signor Curioni, and others, assisted at this concert.

The Brothers [illegible]'s.—*Saturday, May 13th, at Mrs. Grenville's, Grafton Street.*

The private concert of these interesting performers, at the above lady's house, consisted chiefly of vocal music. All the opera corps lent their aid, and a great deal of fashionable company was present.

Mr. J. B. Cramer's.—*Morning Concert, Tuesday, May 16th.*

This was one of the best selected concerts of the season, and attracted such an assemblage of youth and beauty as are now seldom seen collected in a public room. Madame Pasta sang an air of Paccini, and Miss Paton a new MS. song. Signors Curioni and Pellegrini also assisted. M. Kiesewetter played *Le petit tambour*,* with variations, on the violin, most delightfully, and Mr. Nicholson showed his superior skill in a fantasia for the flute.

Mr. Cramer performed a concerto of his own, the middle movement of which displayed all his unrivalled taste, and a kind of expression that has hardly ever an imitator. Often as we have heard this exquisite player, we always listen to him with as much pleasure as if his touching sounds were new to our ears; and of the nine hundred persons and upwards, who constituted the audience, more than half, we are persuaded, attended for the sake of profiting, as by a lesson, from a performance which, take it for all in all, cannot be equalled. Mr. Cramer also executed in an admirable manner, Mozart's concerto in E flat.

M. De Beriot's.—*Morning Concert, Friday, May 19th, at the Argyll Rooms.*

This very pleasing performance took place in the secondary room, which holds from 250 to 300 persons. Madame Pasta, Messrs. Sapio, Begrez, Lindley, Dragonetti, Puzzi, &c., assisted, and M. Moscheles played a rondo brillant. We could only repeat in this place what we have observed in a former page concerning M. De Beriot;† therefore merely state that he played the same piece here that he executed at the [illegible] Philharmonic concert, and with the same ability; and also the violin part of a trio, with Messrs. Dragonetti and [illegible], composed of airs from *Freischütz*, arranged in an exceedingly popular manner by himself.

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* Printed in Vol. II. of the Harmonicon.

* Published in the Harmonicon.

† See Harmonicon for March last.

Madame Szymanowska's.—Morning Concert, Thursday, May [illegible], at Willis's Rooms.

This lady always assembles a highly fashionable company, and never was more successful than on this occasion. Her Royal Highness the Princess Augusta was present, and a long list of people of rank. Madame S. performed the piano-forte part of Mozart's fine Quintett in E flat, in a most correct manner, and was admirably accompanied by [illegible], Willman, Puzzi, and Mackintosh. She also gave a rondo dedicated to Klengel, which though a production but little [illegible], displayed her powers of execution very conspicuously. Mesdames Pasta, Ronzi, and Caradori, together with Signori Curioni, Begrez, Torri, and Pellegrini, supported the vocal part with their usual ability.

Signori Liverati's and Rovedino's.—Friday, May [illegible], at the Argyll Rooms.

This was an excellent concert, chiefly vocal, and almost every person distinguished for talent in that department performed. Nothing new was given, but some of the best compositions at present in favour were introduced, and well executed. The room was exceedingly full.

FESTIVAL OF THE SONS OF THE CLERGY.

On Thursday, the [illegible] of May, the annual performance of sacred music took place at St. Paul's Cathedral, in behalf of this charitable corporation. Long before the time appointed for the commencement of the ceremony, the church was occupied by a most respectable assembly; and those who were not fortunate enough to secure places in the body of the cathedral, contented themselves with seats in the aisles, considering that even there the divine music of Handel could be appreciated.

The organ [illegible] on this occasion, enlarged to afford accommodation to the band of instrumental and vocal performers. Temporary seats are erected round the walls of the chancel, and the interstices being then filled up, the sound is concentrated within the body of the building. The principal vocalists are the gentlemen of the choir; the band was now led by Mr. [illegible], Mr. Attwood presiding at the organ, and Mr. Greatorex acting as Conductor of the whole.

The performance always opens with the fine Overture from *Esther*. To this succeeds the *Dettingen Te Deum*, which is followed by the well-known *Jubilate*. Then the *Hallelujah Chorus*; and immediately before the sermon is performed Dr. Boyce's celebrated Anthem, 'Lord, thou hast been our refuge,' composed for this charity. The *Coronation Anthem* concludes the ceremony of the day.

The funds collected on these occasions are applied in apprenticing to useful occupations the children of necessitous clergymen. The collections at the dinners given annually at Merchant Taylors' Hall, are appropriated to the same purpose; the whole of the expenses at both places, which are necessarily considerable, being defrayed by the Stewards. The corporation to whom the superintendence and management of the charity are intrusted, have to regret that their funds, liberally as they are supported by the public, are still inadequate to the various cases of distress brought before them.

The following is an account of the collections made this year:

At the rehearsal	£[illegible]	[illegible]	[illegible]
At the performance	[illegible]	7	[illegible]
At the dinner	[illegible]	7	[illegible]
Total	£[illegible]	[illegible]	[illegible]

Being a deficiency, as compared with last year's receipts, of [illegible].

The Drama.

THE KING'S THEATRE.

The month of May, a money-making month at the Opera, and Madame Pasta, have filled the pit every evening, though the boxes are let, *for ready money*, at low prices. The subscribers should surely learn how it happens, that while for the whole season they pay the enormous sum of three hundred guineas—that is, five guineas every night, whether [illegible] or [illegible], let the performances be good or bad—others who choose their time and opera, can be accommodated with some of the best boxes in the house at four, and more often at three, guineas a night. This is a moment when such questions are forced on us; we have letters on the subject, and are glad to find that an arrangement is likely to take place. *And* with a company that cannot get up either a serious or comic opera in a perfect manner, and with a ballet that boasts but one first dancer, three hundred and fifty pounds are exacted, what can be demanded of more complete sets of our [illegible] in each department, [illegible] repetition?

Since our former Number, Madame Pasta has appeared in *Zingarelli's Romeo*, an opera of which we gave our opinion on a former occasion, and performed the principal character with the usual judgment and feeling as last season. She met however with no great support save in Signor Curioni, to whom the tenor part was assigned, and who was laughed at and hissed whenever he appeared, though he did not merit it at all, [illegible] of the manner in which he was distinguished. Mad. Caradori makes an interesting Juliet, the part is gentle, and well suited to her powers.

Medea has likewise been re-produced with success. It is hardly possible not to be affected by Pasta's performance in this, [illegible]: she does not act the character—she is [illegible]. She does not study for an effect, but strives to possess herself of the feeling which would dictate what she is to do, and which gives birth to the proper degree of grace, dignity, ease, or force. Her singing is the least prominent part of her performance in this opera, and, strange as the assertion may sound, we have in her representation of *Medea* an instance of a prima donna being more admired for her powers of acting, than for her vocal powers, not always controlled, as the latter are acknowledged to be.

Signor Curioni as *Jason* is a real support to the piece, and Madame Pasta feels the assistance which this excellent singer and able actor renders from the moment he comes on the stage.

THE JEW'S HARP.

A German, named Eulenstein, lately arrived in this country, has excited some notice by his performance on the *Jew's Harp*. This artiste, by the exercise of much ingenuity, and after long and laborious practice, has acquired the power of producing certain musical effects by the use of twelve or fourteen of these humble instruments, playing on two at a time, and changing them at pleasure with a rapidity truly astonishing, and without any perceptible interruption of the air.

MUSIC MEETINGS.

The Eighteenth Yorkshire Amateur Meeting will be held in the New Concert Room at York, on the [illegible] and [illegible] of *June*. The Dances will take place in the Assembly Rooms.

The Birmingham Grand Triennial Music Meeting takes place this year. It is to be four days, as the York Festival, last year, and will be held on the [illegible], [illegible], [illegible], and [illegible], of October.

THE

HARMONICON.

No. XLIII., July, 1826.

MEMOIR OF SIMONE MAYER.

Simone Mayer was born at Sendersdorf, in Bavaria, in the year 1763. At an early age he was sent to study music in Italy, and, since the year 1780, has almost entirely resided in that country, and continued at the theatre of his fame. In 1802, he was appointed to the office of *Maestro di Capella* to the church of *Maria Maggiore* in Bergamo, in which he succeeded the celebrated Carlo Lenzi, an appointment that he obtained only after a very severe contest with a number of able competitors. Born in the country of the great Mozart, he possesses no inconsiderable portion of his genius, and to the softer graces of the Italian song has superadded the more solid and energetic harmony of Germany.

In 1802, he produced his great work *I Misteri Eleusini*, which obtained a high reputation. In fact, this opera may justly be said to have prepared the way for the reception of Mozart's music in Italy, against which an opinion prevailed that it was too difficult for Italian performers. In 1812, the *Don Giovanni* was performed for the first time in Italy, though executed in a very imperfect, inefficient manner. Since that period, however, all the master-pieces of this illustrious composer have been produced on the Italian stage, and their merits duly felt and appreciated.

In 1798, appeared Mayer's first comic opera, and that *Gli Originali* was more known under the title of *Il Fanatico per la Musica*, a production which, if it does not possess the high comic character which Cimarosa would have imparted to it, is still a piece of considerable merit, and excited a very lively interest in Paris, where the character of the *Fanatico* was performed by the celebrated Barilli, and that of *Aurora* by Madame Barilli. The beautiful air, *Chi dice mal d'amore*, was never more effectually sung than by the latter. In 1800 appeared the *Lodoiska*, an opera of considerable power, which obtained great success; and the year following, *Le Due Giornate*, a comic opera, which has been much praised for its spirit and vivacity.

In 1801, he paid a visit to Vienna, where he produced *L'Equivoco*, an opera built of a very original cast, which tended much to increase his reputation among his countrymen. The same year also appeared *La Ginevra di Scozia*, founded on the episode of *Ariodante* in the *Orlando Furioso* of Ariosto. This subject is of so happy a nature, and so well adapted to music, that it has formed the subject of two other *chefs d'œuvre*, by Berton, and Mehul. That of Mayer still continues a favorite in Italy, and also at the theatres of Germany, in the greater part of which it is now considered as a stock piece. Among the numerous pieces of interest in this opera, are noticed with particular pleasure a chorus, sung by the pious recluses, to whom Ariodante comes in despair to seek an asylum, and a duet between the same hero and his mistress, by whom he is not recognised, the visor of his helmet being closed. There is also another situation in this opera which is treated with the hand of a great master. Ariodante, in order to save his mistress, is encountered in a fight against his own brother, to whom he is unknown. He is on the point of revealing himself, and demanding an amicable explanation, when the trumpet sounds, and summons him to the combat. The music is of the most striking kind, and the whole scene in the highest degree dramatic.

The pen of Mayer has been very active; he has produced altogether more than fifty operas, usually giving from two to three a year, and always with more or less success. Among them, besides the operas already mentioned, we may particularise the opera seria [illegible], produced in 1798, which some critics have thought superior to every thing that has proceeded from our composer's pen, but it was performed in London without success. In 1808, he gave the comic opera *Il* [illegible], the overture to which is a clever composition in the lively and brilliant style. But the most popular of all the operas of Mayer is *La Rosa Bianca e la Rosa Rossa*, the subject from the history of the civil wars between the houses of York and Lancaster, and which made its appearance in 1813. It abounds with striking situations, and with melodies of the most pleasing kind.

The greater part of the works of Mayer were produced at Venice, and the critics have remarked, that though several of them were produced at very short intervals one from the other, they are all marked by a distinctive character, and display a surprising variety of original matter. For instance, two of his compositions of the most opposite character were produced in the same season, the *Medea* and the [illegible], the latter remarkable for the grace and gentle pathos that breathes throughout, and the former for its display of the grander and more terrible passions.

Mayer was first made known to the British public by

[illegible]

MEDEA IN CORINTO.

[illegible]

INTRODUZIONE.

[illegible]

INTRODUCTION.

[illegible]

[illegible]

Creusa. Dolce amiche, i vostri accenti
Son conforto al cor che geme;
Ma l'amor d'ogni ombra teme,
Sogna sempre avversità.
Mirate, oh Dei! se mai Medea,
Il mio ben mi rapirà.
Coro. Sol per te pugnar dovea,
Sol per te trionferà.
Creusa. Se mai si svelle, se torna mia,
Gli affanni obblio che soffre il cor,
Ma la promessa non mia paventa;
Ma tante volte fu menzognera,
Che più fidarsi il cor non sa.
Coro. Sovente un male finge il pensiero
Ma qualche volta fu menzognero,
E giunge il bene che il cor non sa.

Creusa. My gentle friends, your accents sweet
Shed comfort on my sorrowing heart;
But love at every shadow starts,
Ever foreboding coming ill.
If not Medea, yet fierce Mars,
Will tear my lover from my arms.
Chorus. 'Twas solely for thy sake he fought,
And for thy sake will triumph still.
Creusa. If still he guard his faith, returning constant,
I will forget the woes love bade me suffer;
A sad presentiment foretold me this;
But it had proved so oft deceitful,
That scarce my heart dares trust it once again.
Chorus. Oft will the mind portend some fancied ill,
But sometimes, haply, it delusive proves,
And the heart tastes of joy when least expected.

Creonte enters, and informs his daughter of the arrival of *Jason*, triumphant over the enemies of Corinth: he also acquaints her with the determination formed, that *Medea* should renounce the hand of *Jason*, and depart into banishment. The arrival of *Jason* is announced in a spirited chorus*; he enters, and gives vent to his feelings in the following air:—

Giasone. Di gloria all' invito io t' amai volai,
Per te a' tuoi pugnai, col tuo il tuo nome.
Coro. Di gloria il sentiero tu calchi primiero,
Per te degl' eroi soccombe il valor.
Giasone. Sprezzarono ah no! l'amato tuo nome;
M' accendeva i ardore beato d' Amor.
Se amante e guerriero, combatto con voi,
È vano per noi nemico furor.

Jason. At glory's summons quick I flew to arms,
Let thy heart say if for thy sake I fought.
Chorus. Glory's proud path thou wert the first to tread,
Before thy power how mighty heroes fallen.
Jason. 'Twas thy loved name that fired me to the fight;
Hymen and Love inspired my soul with ardour.
Warrior and lover, when I fight with you,
Vain is the fury of the haughty foe.

The next scene introduces us to *Medea*; she enters with a hurried step, overcome with grief and indignation. *Jason* has returned, but has not hastened to greet his *Medea*. A presentiment of her destiny flashes on her mind, which is almost instantly confirmed by the entrance of a chorus of the inhabitants of Corinth, who announce to her that it is determined she should quit the city before the close of day; that such is the will of *Creonte*, and that *Jason* has consented to it. Rage swells her bosom. At that moment *Jason* crosses the extremity of the scene; at sight of her his heart fails him, and he has not resolution to encounter her; but her watchful eye has seen him, and she commands him to stop. A scene of bitter expostulation ensues. *Jason* endeavours to justify his conduct, and persuade her of the justice and necessity of the measures adopted.

——————L'amor de' figli—
La vita tua—dell' amor mio la cura
Il sacrifizio estremo chiedono a noi.
Io stessa, errante, lungi dal suol natio,
Che sperar posso? che mi resta?—Medea. Io!

————The love thou bear'st thy children—
Thy life—the cause of my own honour—all
Demand from us this last great sacrifice.
A wanderer from my native land also,
What hope! what yet remains to me?—Medea. Myself!

This is the *Medea superest* of Seneca, and the *Moi* of Corneille; and it is impossible not to remark here the sublime energy which Madame Pasta imparts to this striking passage. Then follows the celebrated duet between *Jason* and *Medea*, which is one of the most effective parts of the whole opera.

Giasone. Cedi al destin, Medea,
Contro il destin non basti;—
Pugnar con lui tentasti,
E te perdesti e me.
Medea. Era Medea, lo so,
Del tuo destin maggiore.
Barbaro! oh Dei! soltanto
Il fero sol per te.
Giasone. Vinci te stessa, e questo
Sarà maggior tuo vanto.
Medea. Erbe o virtù d' incanto
Che sani amor non v'è.
(O mia virtude antica,
Dove n' andasti mai?
L' empio, che tanto amai,
Tutto scordar mi fè!)
Giasone. (O prisca virtude antica,
Non la svegliar giammai;
Frena il mio cor, che amai
Colpevole si fè!)
Med. Mira,—oh Dei! Medea ti prega,
Versa pianto a' piedi tuoi.
Gia. Ah! crudel, da me che vuoi?
Non ti basta la pena.

Jason. Yield to thy destiny, Medea;
In vain thou striv'st with destiny:
Thou hast attempted to oppose it,
And ruin'd both thyself and me.
Medea. Thou knowest that Medea's power
Was more than sufficient to fate.
Ye Gods! barbarian! 'twas for thee
I did that mighty power forego.
Jason. Conquer thyself, and that shall be
Of all thy triumphs far the greatest.
Medea. There is no herb, no spell hath virtue,
To heal the wounds that love inflicts.
(Oh thou, the ancient power once mine,
Ah, whither hast thou fled?
The wretch whom I so fondly loved
Has caused me to forget it all.
Jason. (Oh thou, my bosom's former flame,
No more awaken in this breast;
Rather, my heart that thou hast known
Too much, alas, of guilt already!)
Med. Behold, oh heavens! Medea here implores thee,
Pouring her bitter sorrows at thy feet.
Jas. Ah! cruel one! say, what wouldst thou with me?
Will not the agony I feel suffice thee?

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* See page 160 of Music

Med. Voglio il core—amor vogl' io.
Gia. Ah! l' avesti un dì tu sola.
Med. Parla—oh ciel! chi a me l' invola?
Gia. La fatal necessità.—**Med.** Vanne!
Gia. Senti.—**Med.** Non t' ascolto.
Gia. (Qual furor le appare in volto!)
Med. Tremi!—**Gia.** Cessa!—**Med.** Sai chi sono?
Gia. Un oggetto d' empietà.
Med. Punirò l' infedeltà.
(Sgombri amor da me e seconda,
Si confonda un empio core,
Si risvegli omai furore
E vendetta e crudeltà.)
Gia. (Sgombri amor, da lei e seconda,
Si confonda un empio core,
Che respira sol furore,
E vendetta e crudeltà.)

Med. Ah no, I claim thy heart—I claim thy love.
Jas. Ah, thou well know'st it once was wholly thine.
Med. Ah, speak, oh heavens! who has stolen it from me?
Jas. A fell necessity.—**Med.** Hence, traitor!
Jas. Hear me.—**Med.** I'm deaf to thy entreaties.
Jas. (What raving fury sparkles in her eye!)
Med. Tremble!—**Jas.** Hold!—**Med.** Know'st thou me not?
Jas. Yes, thou'rt an object of my horror.
Med. Thy infidelity I yet will punish.
(Away with love! let it not move me more,
Confusion light upon the impious heart;
Henceforth let me breathe nought else
But vengeance, hate, and cruelty.)
Jas. (Away with love! hide it for ever,
Confusion light upon her impious heart,
Which now breathes nothing but revenge,
But fury, hate, and cruelty.)

Meantime, *Ægeus*, king of Athens, to whom *Creusa* had been promised in marriage, arrives, and hears that his betrothed is to be married to *Jason*. He immediately makes common cause with *Medea*, and they form the design of breaking in upon the nuptial ceremony, and carrying off the bride by force. This scene is the finale of the first act, which is the most effective part of the whole opera. An altar is prepared in the temple to celebrate the nuptials, and a chorus of priests and maidens sing the following beautiful chorus (the music of which is published in our present number*).

Dolce figliuol d' Urania,
Custode d' *Elicona*!
Che fai di verde amaraco
Al biondo crin corona,
Stringi, propizio Imene,
Le tenere catene
E arrida all' opra amor.
Vittime a te si svenano,
Incenso a te si spande.
A te, gran Dio! s' intessono
Queste di fior ghirlande.

Descend, Urania's gentle son,
Thou guardian of *Helicon*,
Whose auburn locks were uncomfin'd,
With amaranthine wreaths entwin'd.
Hymen, let our prayers move thee,
Cement the hearts that love thee;
Love shall smile soft the while.
Victims on thy sacred altar lie,
Clouds of perfume shall waft on high.
To thee, soft Power, we enwreathe
Garlands where flowers the sweetest breathe.

Creontes enters, leading in his daughter, followed by *Jason*, and on each side of the temple *Medea* and *Ægeus* mix unobserved amidst the attendants. As it is impossible to separate any parts of this finale, without destroying the admirable unity that pervades the whole, we shall present it to the reader entire:—

Creo. Cara figlia! prence amato!
Pari al vostro è il mio diletto;
Mi sostenga il vostro affetto
Nella mia cadente età.
Gia. Per me serbi il cor di padre
Ah! signor lo serba ognora.
Come figlio il padre adora,
Sempre il cor t' adorerà.
Creu. Caro autor de' giorni miei!
Deggio a te sì dolce istante
Fra te sempre e il fido amante
Sol diviso il cor sarà.
Med. Ege. (Più frenarsi a quell' aspetto,
Non può l' alma inferocita.
Giusti Dei! non sia compita
Così nera infedeltà!)
Sac. Imene, ah tu del giovine
Compi i desiri omai.
Dam. La palpitante vergine
Ha sospirato assai.
Pop. Stringi, propizio Imene,
Le tenere catene,
Tutti. E arrida all' opra Amor.

Creo. Oh, dearest daughter! prince beloved!
My joy is rapturous as thy own;
Thy warm affection is the stay
Of my declining age.
Jas. For me thou cherishest a father's heart;
Ah, Sir, still may'st thou cherish it,
As a fond son his father loves,
Thus ever will my heart love thee.
Creu. Oh, dearest author of my days!
To thee I owe this hour of bliss;
Between thee and my faithful spouse
Shall this fond heart be shared alone.
Med. Æge. (At such a sight my bursting soul
No longer can restrain itself
Just Gods! let not such perfidy
Pass off triumphant still!)
Priest. Propitious Hymen! come and crown
The wish of a fond lover's heart.
Maids. Ah, long enough has the fond maid
Sigh'd for this wish'd-for hour of bliss.
Peop. Bind, oh propitious Hymen, bind
Two gentle hearts in thy soft chain—
All. And may Love smile upon the deed.

QUINTETTO.

Cre. Ah! se manco a te di fede,
Se m' accendo ad altri rai,
L' alma mia non provi mai
Cosa sia serenità.
Creo. Pura sia la vostra fede,
Come son del giorno i rai;
Gelosia non turbi mai
Così gran serenità.

QUINTET.

Jas. Cre. Ah! if I fail in faith to thee,
If I admit another flame,
Ne'er let this bosom taste again
The sweets of joy and happiness.
Creo. Oh, may your faith be pure and bright
As is the golden light of day;
And ne'er let jealousy disturb
A happiness so pure as this.

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* See page 198.

Med. Ego. (Splenda o Dei, da quelle tede
Luce ingrata d'infausti rai,
E non provino giammai
Cosa sia serenità.)
Coro. Scendi, Imene: un più bel giorno
Non scendesti mai di questo.
(Mentre Creonte conduce Giasone e Creusa all' ara, Medea furente si precipita nella moltitudine, la scompiglia, prende una face e la scaglia in giro. In questo momento si sconvolge ... Egeo.)
Med. Vanne a terra, altar funesto!—
Empj! ognuno tremar dovrà.
Grido Generale. Ah!
Med. Al rito infame, o perfidi,*
Pallida e fosca splenda
Delle spietate Eumenide
Sola la face orrenda:
Tutto l' Averno vendichi
Il mio tradito amor.
Tutti. Contaminato è il tempio!
Che giorno! oh Dei! che orror!
Med. Ego. Mira infid$\genfrac{}{}{0pt}{}{o}{a}\}$ a quale stato
Sol per te ridott$\genfrac{}{}{0pt}{}{o}{a}\}$ io sono
Mi$\genfrac{}{}{0pt}{}{o}{a}\{$ ritorna, e ti perdono,
L'ira mia si placherà.
Gia. Cre. Di te degno è questo stato,
Come degne l'opre sono.
Accordar mi vuoi perdono?
Chiedi in vece a me pietà.
Creo. (Mira, o cielo, a quale stato
Per colei ridotto io sono!)
Ah! non merita perdono
Tant' oltraggio ed empietà.
Med. Ego. Dunque tenti, o vile,
Compirà il tradimento!
Gia. Cre. Lasciami: fuggi, oggetto
Sei d'odio e di spavento.
Med. *(ad Egeo con intelligenza.)* Prence!
Ego. Miei fidi, olà!
(Alla voce d'Egeo, escono guerrieri Ateniesi, circondando Giasone e Creonte; Medea ed Egeo s'impadroniscono di Creusa.)
Med. Ego. *(Ai Guerrieri.)* Conducete alle navi costei—
(A Creusa.) Vieni, invano fuggirne vorresti—
(A Giasone.) Trema, o vile!—più sposo non sei.
(A Creonte.) Re spergiuro, la figlia perdesti,
E mia preda $\genfrac{}{}{0pt}{}{sua}{mia}\}$ sposa sarà.
Creo. Cre. Gia. Qual inganno! che perfidi!—oh Dei!
Dove un ferro—tu invano m' arresti—
Fuggi—lasciami—o spos$\genfrac{}{}{0pt}{}{o}{a}\}$ ove sei?
Finchè spirto di vita mi resti
$\genfrac{}{}{0pt}{}{Questa}{Quella}\}$ destra non tua, non sarà!
Creo. Rovesciato è l' altar degli Dei—
Perchè, o cielo, i tuoi fulmini arresti?
Ah! fuggiamo il furor di costei—
Re spietato! tremare dovresti— *(ad Egeo.*
Vendicato l' oltraggio sarà.

Med. Æge. (Oh heavens! may that nuptial torch
Shed round a dark and baleful ray,
And may they never know one hour
Of joy or happiness.)
Chorus. Hymen descend, for never didst thou
Bless a day more fair than this.
(At the moment Creonte leads Jason and Creusa to the altar, Medea rushes furiously in, brandishing a torch wildly, and overthrows the altar.)
Med. Down to the earth, thou hated altar!—
Wretches, learn to tremble before me.
General cry. Ah!
Med. Perfidious ones, upon this hated rite
Pale and dead may the torch
Of the relentless Furies glare,
Scattering horror and dismay!
Rouse up, Oh Hell, avenge
My basely slighted love!
All. The temple is defiled!
Heavens, what a day of horror this!
Med. Æge. (See, traitors, see to what a state
I am reduced through love of you,
Turn to $\genfrac{}{}{0pt}{}{her}{these}\}$ arms, and thou wilt find
$\genfrac{}{}{0pt}{}{My}{Her}\}$ rage appeased, $\genfrac{}{}{0pt}{}{my}{her}\}$ love restored.
Jas. Creu. Worthy of you the lot you bear
And worthy of your horrid deeds.
Speak'st thou of granting me thy pardon?
Rather ask mercy in return.
Creo. (Behold, oh heavens, to what a state
I am reduced for sake of her!)
Such outrage, such impiety,
Are far too great to hope for pardon.
Med. Æge. And dost thou then refuse, and shall
Thy perfidy come off triumphant?
Jas. Creu. Leave me, away, thou art an object
At once of hatred and of dread.
Med. *(Significantly to Ægeus.)* Prince!
Æge. Ho! there, my faithful friends!†
(At the voice of Ægeus, a band of Athenian warriors rush in, and surround Jason and Creonte; Medea and Ægeus seize upon Creusa.)
Med. Æge. *(to the Warriors.)* Bear her to our vessels.
(To Creusa.) Come, vain are all attempts to fly—
(To Jason.) Tremble, thou wretch! thou art no more a husband.
(To Creonte.) Go, perjured king, thou hast thy daughter lost.
And thus my prize shall be $\genfrac{}{}{0pt}{}{his}{my}\}$ bride.
Creo. What treachery this! perfidious ones! oh, Gods!
Cre. Jas. Give me a sword—in vain do you withhold me,
Fly hence—away—beloved, where art thou?
Long as one breath of life remains,
$\genfrac{}{}{0pt}{}{This}{That}\}$ hand shall ne'er be thine.
Creonte. The altar of the Gods lies overthrown—
Ah why, oh heaven, dost thou withhold thy bolts?
Ah, let us fly and escape his fury—
Relentless king! now learn to tremble. *(To Ægeus.*
This outrage yet shall be avenged.

In the opening of the second act, we find *Creusa* restored to her home and her father, and *Ægeus* a prisoner. The former is all rapture at regaining the abode of her fathers, but filled with anxiety at finding that *Jason* is not returned; these feelings are expressed in the air that follows:—

Io ti lasciai piangendo,
Caro d'amor soggiorno;
Ecco piangendo io torno,
Quest' aure a respirar.

Ma pianto, oh Dio, non lice,
Dolce versar qual pria,
Quel fu d' amor felice,
Questo è di gelosia.

Alas, I left with sorrow
The home that gave me birth;
And now with tears I turn me
To hail its much-loved hearth.

But now it is not given me
Such gentle tears to shed,
Far deeper griefs are on me,
All former joys are fled.

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* See page [illegible]. † See page [illegible].

The next scene is a subterranean cavern, where an altar is prepared, and *Medea*, in her proper character as a Sorceress, is beginning her incantation. The object is to summon the infernal powers to aid her in charming and imbuing with poison the splendid robe that she received from *Jason* on the day of her nuptials, and which she intends as a fatal present to *Creusa*. *Medea* approaches the altar, kindles fire upon it, describes a circle with her magic wand, and thus begins the spell:—

Antica notte, Tartaro profondo,
Ecate spaventosa, Ombre dolenti,
O Furie, voi che del perduto mondo
Siete alle porte, armate di serpenti,
A me venite dagli Stigj chiostri,
Per questo foco, per i patti nostri.
(S'ode rumor sotterraneo, indizio della presenza delle Ombre.

Thou ancient Night, and Tartarus profound,
Thou awful Hecate, ye mournful Shades,
Ye Furies, ye who of the infernal realm
Sit as the keepers, armed with serpents dire,
Hie hither from the Stygian abodes,
By this same fire, and by our solemn compact.
(A subterranean sound is heard, the sign of the presence of the spirits.

ARIA.

Med. Già vi sento: già scuote la terra: la
Già di Cerbero ascolto i latrati—
Odo il rombo de' vanni agitati—
Voi venite, Ombre pallide, a me!
Coro sotterraneo. Penetrò la tua voce sotterra;
Acheronte varcammo per te.
(Medea spiega la veste e la depone appiè dell' ara.
Med. Quella spoglia a voi consegno,
Sia stromento di vendetta!
Coro. Lo sarà!
Med. Mora lei, per cui l' indegno
Mio consorte mi rigetta.
Coro. Morirà!
Med. Del tossico spargetela de' serpi d' Aletto,
Di quelle che rodono l' Invidia, il Sospetto,
La bagni l' interno veleno di Nesso,
E mora, come Ercole sull' Œta morì.
Coro. Riposa contenta, fia spenta così.

AIR.

Med. I hear you now, earth trembles—hark!
I hear the fearful yell of Cerberus—
I hear the rushing of your mighty pinions—
Hither, ye ghastly shades, ye come!
Subterranean Chorus. Thy voice has pierced the deep abyss;
We have pass'd dread Acheron to wait thy will.
Medea spreads her robe at the foot of the altar.
Med. This vest do I consign to you,
Be it an instrument of vengeance!
Chorus. It shall be so!
Med. Yes, let her die, for whom my faithless consort
Has thus abandoned me a wretch forlorn.
Chorus. She shall die!
Med. On it the venom pour of dire Electra's snakes,
Of those that gnaw the breast of Envy and Suspicion;
Infect it too with Nessus' direst poison,
Die she like Hercules on Œta's height.
Chorus. Rely with confidence, your will shall be obeyed.

From this scene of horror, the transition is delightful to *Creusa's* bower of love, where *Jason* has returned to console her for the pangs of absence, and where they renew their mutual vows, which forms the subject of one of the sweetest duets of the whole opera, and which comes doubly grateful to the ear, as contrasted with the grand and the awful of the preceding scene.

DUETTO.

Gia. Non palpitar, mia vita,
Torni sereno il ciglio:
Se resta alcun periglio,
Farà sparirlo amor.
Cre. Sol di timore un' ombra
Avea quest' alma oppresso;
Or che ti son dappresso
Sparisce il mio timor.
Gia. Se m' ami oh Dio! se t' amo,
Saremo felici assai!
Cre. Se amore ottenere io bramo
Che l' tuo bel cor, lo sai,
Gia. Pria di cessar d' amarti,
Tu mi vedrai spirar.
a. 2.
Ah! sì caro e dolce accento*
Mi ripeti, o mio tesoro.
Sì, lo vedo—sì, lo sento;
Tu mi adori? Io t' adoro,
Ma vorrei ch' ogni momento
Lo tornassi a replicar.

DUET.

Jas. Banish alarms, my life, my love;
Let thine eye beam with joy once more;
If any danger yet remain,
Love shall chase it far away.
Creu. 'Twas but a passing shade of fear
That threw its chill upon this heart;
But now, beloved, when near to thee,
All doubts and terrors disappear.
Jas. If mutual our love, how blest
Our days shall glide along!
Creu. Possessing that dear heart of thine,
Thou know'st I have no wish beside.
Jas. Sooner than cease to love thee, thou
Shouldst see me breathe my last.
a. 2.
Oh, how sweet each fond expression,
Oh, how dear the soul's confession!
Yes, I see it—yes, I hear it,
Dost thou love me? Yes, I love thee.
Oh, that every passing moment
Thou wouldst still repeat it o'er.

The next scene transports us to the prison of *Ægeus*, who is in momentary expectation of meeting the doom his daring attempt had merited. A pale gleaming light strikes on his eye from the extremity of his dungeon; he thinks it the executioner, but it is *Medea*, who is come to release him by her power, before which the bolts and bars of dungeons give way! This is a happy situation for the highly impassioned duet which follows:—

DUETTO.

Med. Ah! d' un alma generosa
Quanto allettano gli accenti!
Ma t' affretta, che i momenti
Sono cari ormai per te!
Ege. Nel cimento, il sangue mio
Per te lieto io verserei,
Nè al bel dono crederei
Così offrir egual mercè.

DUET.

Med. Ah! how delightful are the accents,
The dictates of a generous heart!
But haste, for swift the moments fly,
And, ah, how dear are they to thee!
Æge. In peril's fiercest hour I'd pour
My blood how joyfully for thee,
Nor for so dear a gift should I
Deem it an adequate return.

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* See page 133.

Med. Prence, deh! il passo affretta;
T'invola al lor furor.
Ege. Ah! teco la vendetta
Divider brama il cor.
Med. In van per traditore
Nel tuo cor parla amore.
Ege. Di sdegno e di furore
Or sol t'avvampa il cor.
a 2. Dove un soave tenero ardore*,
Di liete speme pascea il core,
Sol la vendetta or dè regnar.
Trema quell' alma ingrata!
Della perfidia omai
Sdegno avrai la mercè,
Intrepida } ferma io lo vedrò } spirar.
Intrepido } tu lo vedrai }

Med. Prince, ah! hasten, haste away,
And from their threatening fury fly.
Ege. Fain would this burning heart with thee
The deed of wrath and vengeance share.
Med. Vainly would love within my heart
Plead gently for the traitor still.
Ege. With anger and disdain alone
That injured heart of thine should burn.
a 2. When once the soft and fostering flame
Of hope alone our bosom warmed,
Alone let vengeance hold her reign.
Ah, tremble that ungrateful soul!
Henceforth will I be deaf
To pity's gentle voice,
Unmoved will I } behold him perish.
shalt thou }

Meanwhile the nuptial rites, which had been so suddenly and so violently interrupted, are performed in the palace of *Creontes*, and *Jason* is united to the rejoicing, but ill-fated *Creusa*. He enters in the following scene, full of rapture at the happy destiny that had united him to the fairest and the noblest of the maidens of Attica: he is eloquent in praise of the charms of his lovely bride, and remarks how much lustre the rich vest offered as a gift by the appeased *Medea* had lent to her charms. He exclaims in a transport of joy

——————— Eccomi al colmo
D'ogni contento mio! Gioire in pace
Or mi lascia Medea. Virtù, bellezza,
Ciò che il mondo apprezza,
M'è dato possedere in lei che adoro.
Or chi fia che m'involi il mio tesoro?

——————— Behold me at the height
Of all my heart could wish! Medea too
Appeased, leaves me in peace. Virtue and beauty,
All the world prizes as of highest worth,
Is given me to possess in her I love.
Then say, what now can rob me of my treasure?

At this moment his attendants hurry in to inform him that a deed of foul treachery has been done; that immediately on entering to her apartment, the unhappy *Creusa* had been seized with the pangs of death, and that she was then expiring. A short, characteristic, and highly-impassioned air, marks this situation, in which the hand of the master is visible.

ARIA.

Gia. Ohime!—Stelle!—che ascolto!—
Qual fulmine sul cor dal ciel mi piomba!
L'alma agitata in seno da fiero duolo,
Tutta già s'abbandona al suo furore.
Straziata quest' alma
Fra sdegno e dolore,
Non vive, non more,
Fra mille tormenti,
Di morte spietata,
Di morte crudele.

AIR.

Jas. Ah me!—ye Powers—what do I hear?
What thunderbolt from heaven falls on my heart!
My soul is harrowed by distracting grief,
And to its unrelenting fury yields.
Rent is my soul by grief
And bitter indignation,
It lives not, it dies not,
Midst the thousand torments
Which pitiless fate inflicts,
Than death more cruel far.

The following scene again brings us to *Medea*, who hurries in with her two children. She is in a delirium of horrid joy; she has heard *Creusa's* expiring groan, and witnessed the agony of *Jason*; but she declares that she has bitterer tears in store, and that her thirst for vengeance, so far from being satiated, does but burn the more intensely. Meantime, the voices of the soldiers and others, who are in search of her, to drag her to punishment, are heard approaching: in a frenzy of rage, she draws her dagger, and rushes upon her children. But suddenly the mother awakens in her heart; she stops, and covers her face with her hands. The attendant, observing her emotion, brings her two children to her side, whose imploring looks and innocent embraces succeed in quite melting her maternal heart. No situation could be imagined more effectual for calling into action all the energies and all the sensibilities of a composer, and the aria which comes in this place shows Mayer to be gifted in the highest degree with all the powers of the sublime and the pathetic.

ARIA.

Med. Ah! che tento? oh figli miei!
Mi rendete il sangue mio;
Quello sol versar vogl'io,
Che vi diede il traditor.
Voci di dentro. Mora! e plachi degli Dei
Il giustissimo furor.
Med. Ah! che freme, oh figli miei,
La natura, e primo amor?
Miseri pargoletti,
Ah, che innocenti siete!—
Mille contrari affetti
Destate il mio cor smarrito!—
Venite al sen materno
Ad ottener pietà.

AIR.

Med. What am I doing? ah my children!
Restore to me the blood I gave;
I would shed that alone
You to the traitor owe.
Voices within. Let her die! and thus appease
The just anger of the Gods.
Med. My children—ah, how nature
Revolts, and love returns!
Poor helpless innocents,
With looks how mild, how innocent!—
A thousand struggling pangs
You waken in my heart.—
Come to your mother's bosom,
And find soft pity there.

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* See page 168.

Ah! no; fuggite—un Dio In voi m' addita il padre— Più sposa non son io; Io non vi son più madre, L' infedeltà dell' empio Con voi crudel mi fa.	Ah, no!—away—a God Points out your father in your features— I am no more a wife, I am no more a mother It is that wretch's cruelty That bids me thus be cruel to you.
Coro di dentro. Il meritato scempio Ella incontrar dovrà.	***Chorus within.*** The punishment her crimes deserve, Ah, let her undergo!
Med. Ah! deggio svenarli— E il core è commosso, Io bramo salvarli— Salvarli non posso. Amor mi ritira— Mi stimola l' ira— Il foco d' Averno Ardendo mi va.	**Med.** I ought to slay them— But my heart misgives me, I fain would save them— But must not, cannot Love stays my hand— Wrath spurs me on— The fire of Hell Consumes my heart.
Coro di dentro. S' insegua la perfida, Trafitta cadrà!	***Chorus within.*** Pursue the traitress, Let her perish!
Med. Congiura a' miei danni— E cresce il furore— Risolviti, o core, Più tempo non v' ha.	**Med.** Every thing conspires against me— I feel my rage increase— Resolve, my heart, at once, There is no longer time.

Thus saying, she rushes infuriated out, dragging her children with her, and accomplishes her horrid purpose. Now follows the finale. At the moment *Medea* has executed the most dreadful part of her revenge, *Jason* enters, attended by *Creontes*, and is met by *Ægeus* with his followers.

Ego. Dov' è Medea? Guardatevi Da oltraggiarla, o rei, Empj! voi soli rei Siete di tanti orror.	**Æge.** Where is Medea? ah, beware How aught against her you attempt! Wretches, 'tis you alone are guilty Of these accumulated horrors.
Cre. Gia. Non insultarmi, o perfido, Mi resta il brando ancora.	**Cre. Jas.** Traitor, insult me thus no more, To me the sword as yet remains.
Ego. Viva Medea!—*Gli Altri.* No, mora!	**Æge.** Long live Medea!—*The Rest.* No, let her die!
Med. Vili! tremate ancor. (*A Gia.*) Gli occhi nel volto affissami, Mirami, traditore, Colpa a punir maggiore In me ti resterà.	**Med.** Ye wretches! learn to tremble still. (*To Jason.*) Look boldly in my face, Fear not, thou craven traitor, to confront me; Mark me!—a crime of deeper dye In me thou hast to punish yet.
Gia. Presentimento orribile I figli miei—rispondi— Parla—ove sono?—**Med.** Dormono—	**Jas.** Ah, horrible presentiment! Where are my children? tell me where— Speak—answer me—say, where are they?
Gia. Oh Dio!—**Med.** Sopori profondi. Ecco lo pugnal!—riprendi Il sangue tuo vi sta. (*Gli getta il ferro.*	**Med.** They are at rest—**Jas.** Oh heavens! **Med.** They sleep a sleep profound. Behold the poniard!—there, Take back the blood that's thine.
Tutti. Oh madre indegna e barbara! Oh colmo d' empietà! (*Una tempesta, che andrà crescendo sino al termine del dramma.*	**All.** Oh barbarous, oh wretched mother! Oh monster of impiety! (*A tempest begins, which rages with increasing fury till the end of the drama.*
Med. Resta! asilo ti nieghi la terra, Nè sereno ti splenda un sol giorno, E le Furie ti vengano intorno, Che nel seno mi vedi regnar.	**Med.** Mark me!—may earth deny thee an asylum, Never let day smile on thee placid more, Thy footsteps may the vengeful Furies haunt, Those Furies that now rend Medea's heart.
Ego. Ah! si fugga sì barbara terra, Questa è sol delle Furie soggiorno, Lo squallor che mi veggo d'intorno Il mio ciglio non regge a mirar.	**Æge.** Ah! let us fly this barbarous land, It is the Furies' fell abode, The horrors gathering thick around, Quite overpower my startled sense.
Gia. Ti spalanca, ed inghiottimi, o terra! Abborrisco la vita e il giorno, De' miei figli odo i gemiti intorno, Vien quel sangue sul core a piombar.	**Jas.** Earth, yawn in pity and ingulph me; At life I sicken, and I loathe the light, I hear the wailings of my infant children, Their blood sits heavy on my soul!
Coro. Già si scuote, già trema la terra, Dense tenebre offuscano il giorno, Rumoreggiano i fulmini intorno— Ah! comincia un incendio a scoppiar. (*Le fiamme circondano la scena. Tutti in costernazione, Egeo. Medea godono dello spettacolo.*	**Cho.** Earth moves, and rocks the solid ground, Thick darkness veils the face of day; Deep thunders roll and lightnings flash, Whirlwinds of flame wrap all around. (*The scene is enveloped in flame, all is consternation. Ægeus and Medea enjoy the spectacle.*
Med. Mira, non hai consorte, Più non ti resta un figlio, Ed all' ingiusto esiglio Vola Medea così. (*Attraversa la scena sul suo carro, tirato da due draghi.*	**Med.** Behold! thou hast no consort now, Nor does one child remain to bless thee, Behold! 'tis thus Medea flies, Her unjust exile to endure. (*She traverses the scene in a car drawn by dragons.*
Tutti. Che scena! oh Dei! che lutto! Che sanguinoso dì!	**All.** Gods, what a scene! what desolation! Oh, day of blood, of horror, and dismay!

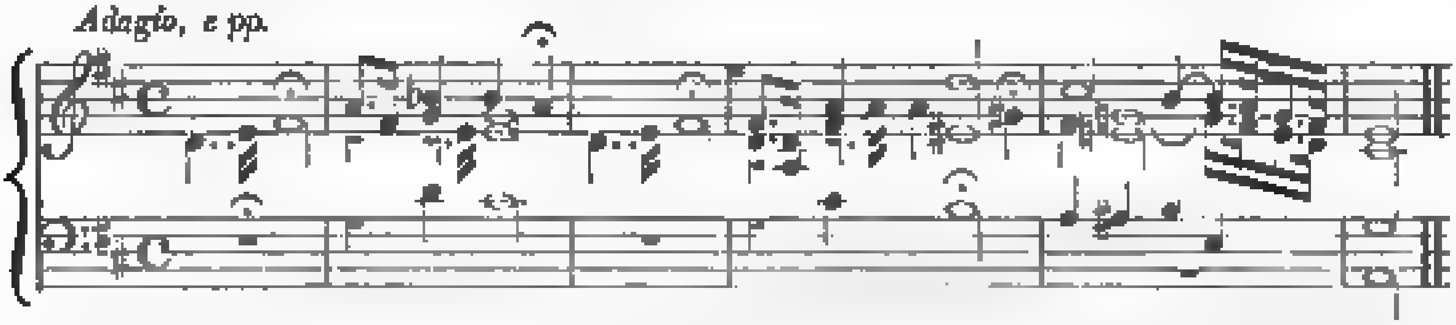
Review of Weber's Oberon.

Oberon, or the Elf King's Oath, *a Romantic and Fairy Opera, as performed at the Theatre Royal, Covent-Garden; the poetry by* J. R. Planché, Esq., *composed and arranged for the* Piano-Forte, *by* Carl Maria von Weber. (Welsh and Hawes, 246, *Regent-street.*)

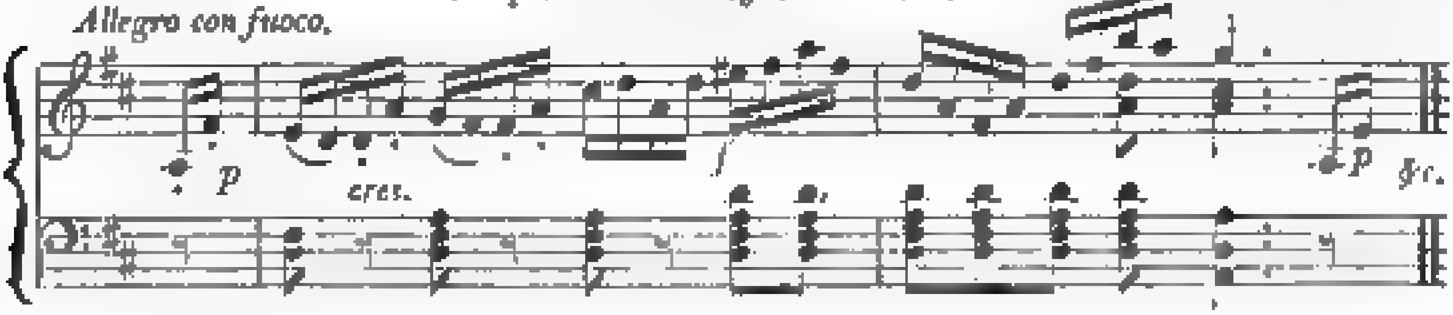
The recent and premature death of the composer of this opera, attended by circumstances that tinged with a deeper hue the melancholy feelings which the simple event was in itself calculated to inspire, would have gone far towards divesting criticism of its privilege to censure, had even an occasion been offered. We freely confess our fear that we might have been led involuntarily to discharge in a very imperfect manner the duty imposed on us, had the present work shewn that the mental powers of its composer declined with his bodily strength—that his genius and health had simultaneously received a shock, and decayed together. For, assuredly, we could not have brought ourselves to aggravate the sufferings of a wife and family, to whom was denied the sad consolation of closing a husband's and a parent's eyes, by exposing the errors of a last production, or the feebleness of a dying effort. It will however mitigate the grief of M. von Weber's relatives, and soften the regret of his friends, to reflect, that the latest of his works will not dim the lustre of his well-earned reputation—that it has already added a laurel to his wreath, and will shortly, when its beauties are by time and acquaintance further developed, exalt his fame far beyond the point it has yet reached, and prove that his imagination was fresh and vigorous while his mortal frame was advancing by hasty strides towards its final dissolution.

The music of Oberon consists of twenty-four pieces, including the overture, all of which we shall notice according to their order, and under their respective titles; reserving what we have to add to the general opinion already given, till the conclusion of the article.

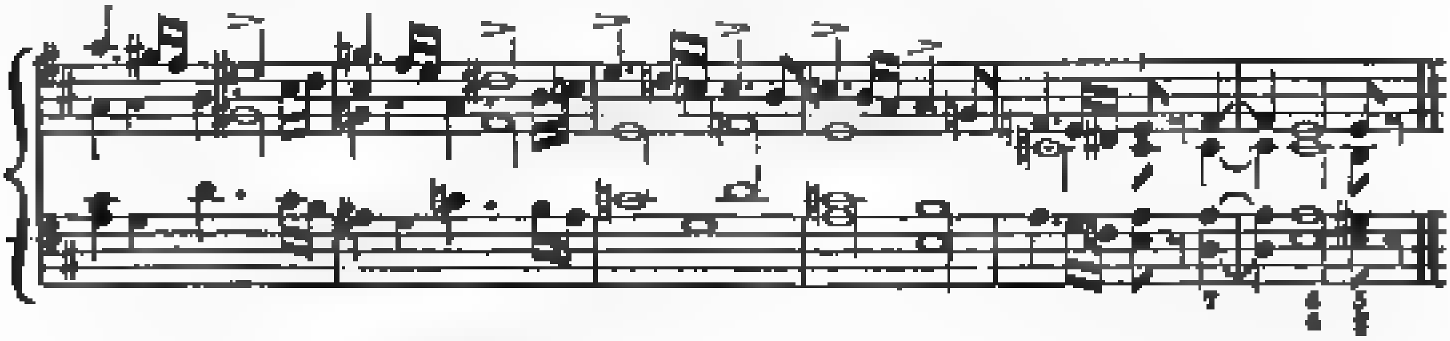
The *Overture* is highly characteristic of the drama; there is something exceedingly wild and romantic in its design, but the principal subjects are never lost sight of, and are well blended. It opens with a very slow, soft, and lovely movement, of which the following are the first bars:—



The quick movement begins with this motivo:—

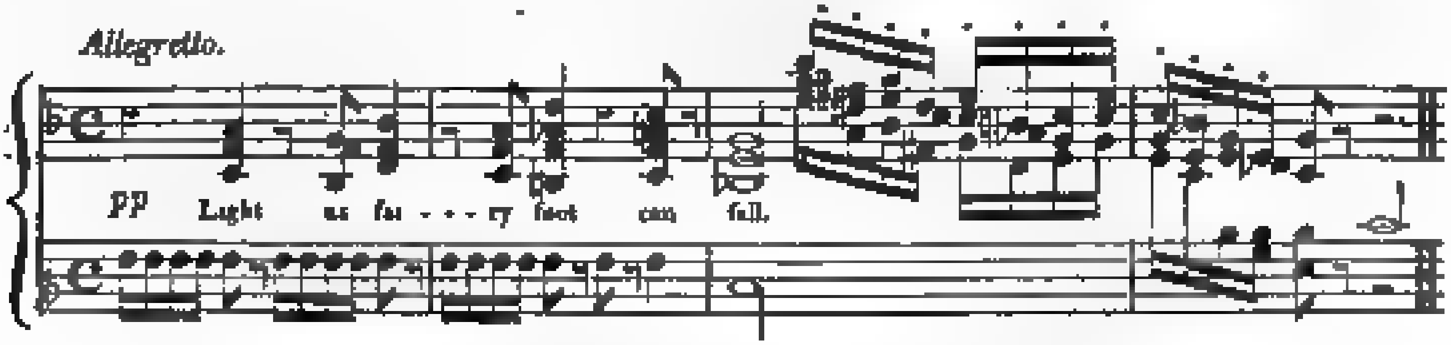


Part of what may be considered the second subject, contains the annexed novel and elegant passage, in which the chord of the seventh appears in a shape that it seldom takes, though its effect in this form is as good as it is new.

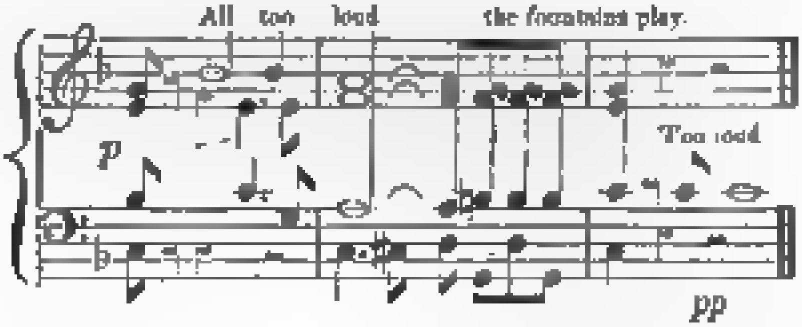


Upon looking closely into this overture, we find more to admire than we at first supposed; it is grand, remarkably ingenious, and its beauties become more evident after a third or fourth hearing.

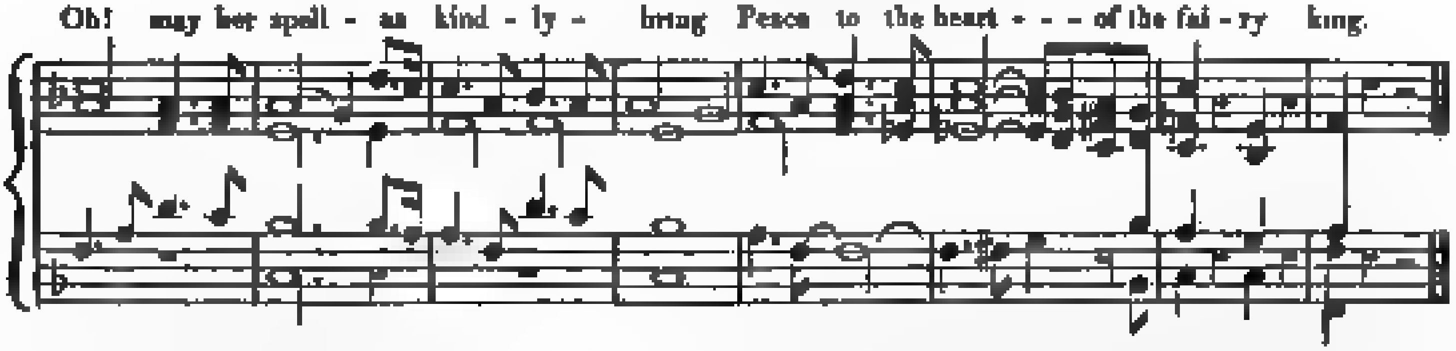
The *Introduction*, "Light as fairy foot can fall," is a chorus of fairies, where beauty and science are combined in so happy a manner, that, to those who judge of it only from its effect, it seems all simplicity. The few first vocal bars, and the sylph-like passage of semiquavers for the stringed instruments that follows, will convey some notion to our readers of the whole.—



A few notes that immediately succeed the foregoing, are peculiarly Weber's—



The harmony of the above is well worthy of the student's attention; its effect is quite original and beautiful. Equally charming is a passage, page 14, for two soprani and a tenor.—


Oh! may her spell - as kind - ly - bring Peace to the heart - - - of the fai - ry king.

There is manifestly some error in the fifth bar of the engraved copy of the above passage, which we have endeavoured to correct, by expunging the two C's from the base, and adding the minim r

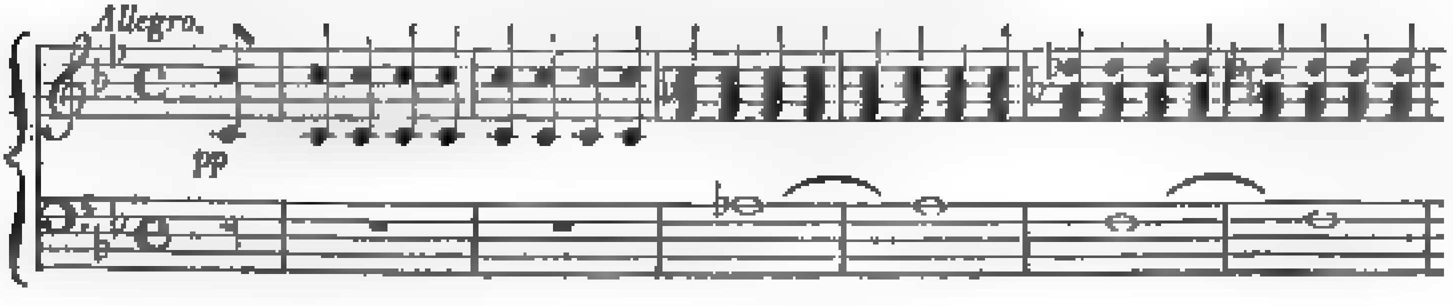
Air, "Fatal vow!" This is a masterly composition, in C minor, nine-eight time. It is full of abstruse harmony, expressive of *Oberon's* agitated state of mind, and exhibits some combinations and transitions that the professional musician may study profitably. Unfortunately, it has hitherto been so indifferently sung, as to obtain but little notice.

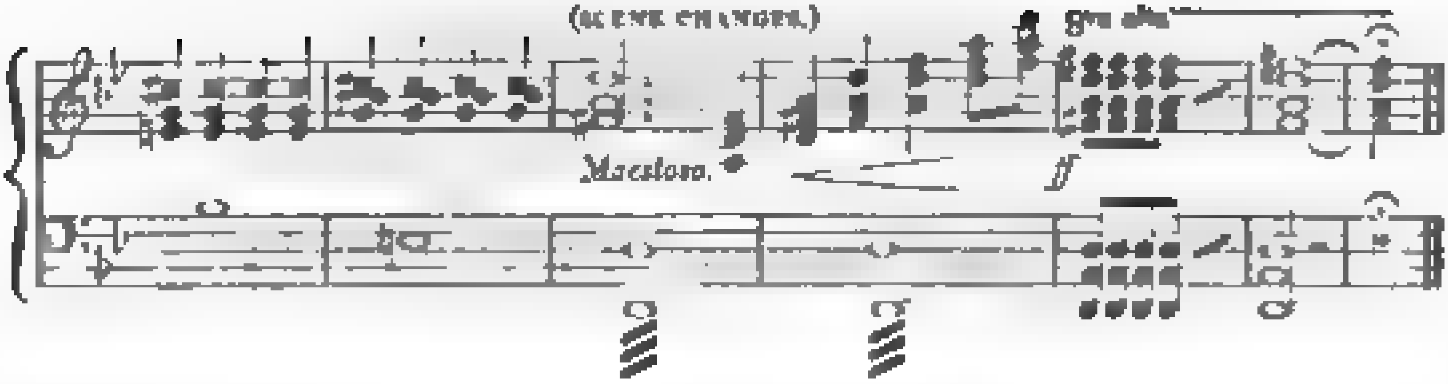
Vision, "O, why art thou sleeping?"—a few pretty bars *ad libitum*, in E minor, sung by *Rezia*, while *Sir Huon* is sleeping. This breaks quite unexpectedly, and with an effect almost thrilling, into the splendid

Chorus, "Honour, and joy." In this is a solo for *Oberon*, during which the scene changes suddenly from the fairy-king's bower to the city of Bagdad. The composer has here produced an effect similar to that by which Handel, in the oratorio of *Samson*, and Haydn, in his *Creation*, describe the birth of light. The words are,

"But lo! I wave my lily wand,
And Bagdad is before thee."

The passage is worth extracting.—

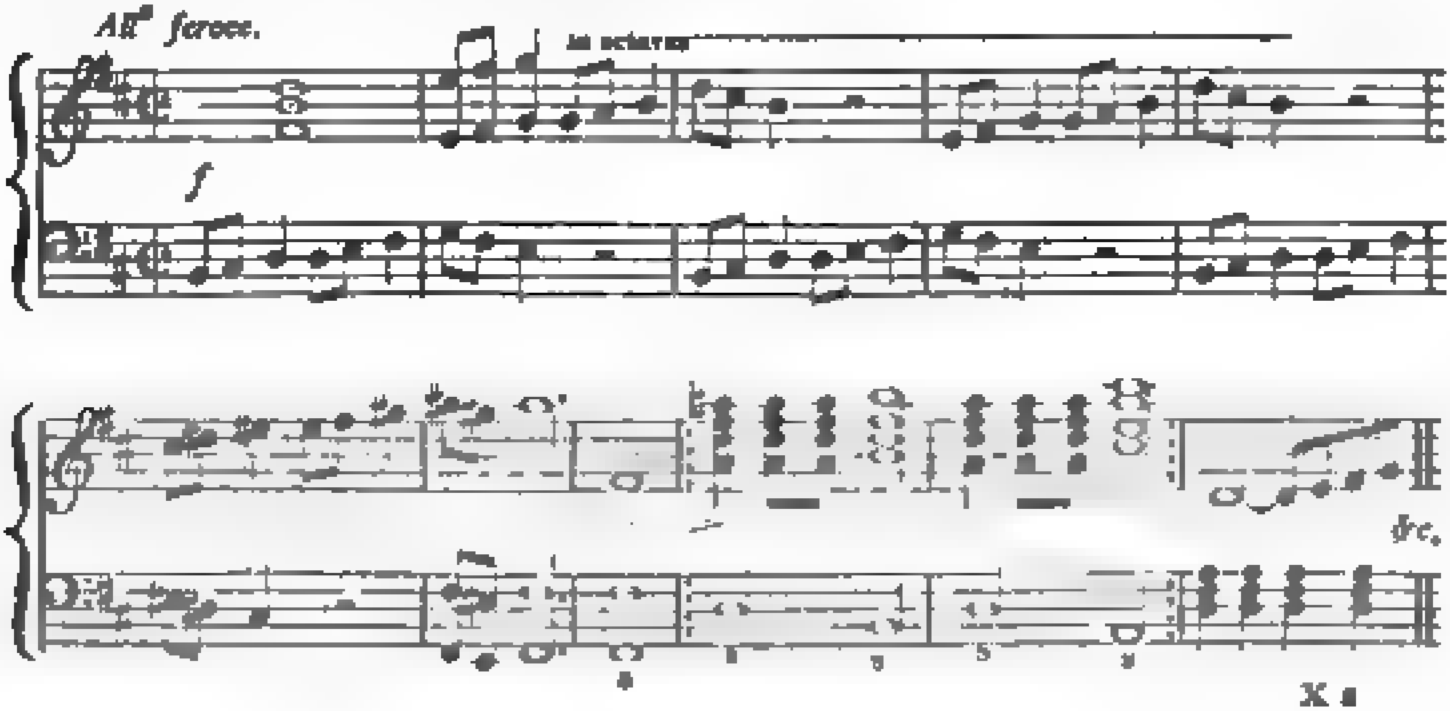




Grand Scena, "Yes! even love," and "O! 'tis a glorious sight." This is a mixture of recitative and air, a very fine bravura, descriptive of a battle-field, with all its horrors and glories. It is a composition in many movements, some elaborate, others gay and in strong contrast. Among the latter is a charming allegretto (page 41), "Joy to the high-born dames of France," and an allegro, which is particularly exhilarating and melodious at the words "Fill to the brim," and "Twine the wreath" (page 43). This brilliant but most difficult scena requires a singer possessing the various powers of the performer to whom it was allotted by the composer; in less able hands it would be lost.

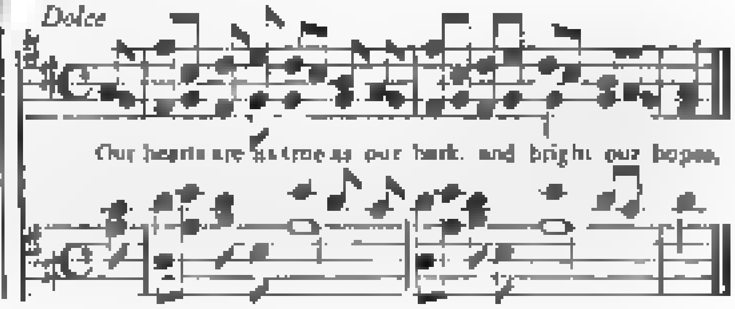
Air (preceded by a short recitative), "Yes—my lord!" in the same grand style as the preceding, is not less difficult to execute, and displays as much talent in the performer for whom M. von Weber composed it. The four bars of introductory symphony, for the violoncellos, are marked by novelty, and the air itself opens in a most magnificent manner. At the repetition of the first words (page 49, last staff), the burst is new and prodigiously grand. In truth, the whole of this, had it been set to Italian words, and brought out at an Italian theatre, would have been pronounced a *chef d'œuvre*: an observation that will apply with equal force to the greater part of the present opera. This air is the commencement of the finale to the first act, and passes into a duet, in the beginning of which are too many arpeggio passages, fit only for the violin, a fault of which M. von Weber is seldom guilty. The symphony leading to the chorus that succeeds the duet, is one of the many specimens of originality to be found in this work, and shews the vigour of the composer's inventive faculty. Its effect is uncommonly striking.

Chorus, "Glory to the Caliph!"—The second act opens with this curious composition, the whole of which is "rich and strange," and makes us wish that we could delude ourselves into a belief that it represents the music used at the court of the renowned Haroun Al Raschid; but the scanty information left us concerning the state of the harmonic art among the Saracens does not justify an assumption, that it was more advanced in Arabia than in Europe at the same period, though we cannot help thinking that many of the Spanish national airs are of Moorish origin. That M. von Weber, when composing this, was influenced by some notion of what might have been the nature of the music cultivated by that elegant and learned people,—to whom mankind are so largely indebted,—we are much inclined to think; and if our conjecture is correct, an additional proof is thereby afforded of the spirit in which this great musician imagined his works. But we must not indulge in the regions of speculation, therefore we lay before our readers a reality, in the shape of a few bars from page 66 of the present piece.

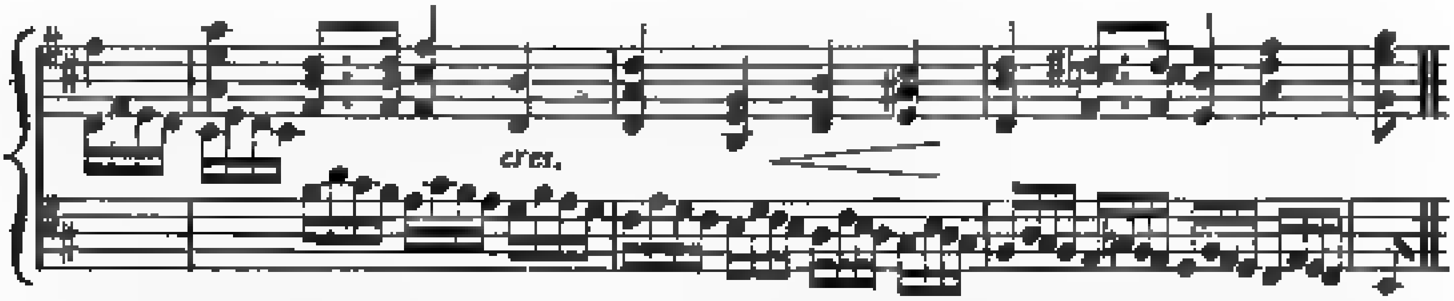


Song, "A lovely Arab maid,"—beginning in E minor, and ending in the major. The first part of this is extremely tender and pleasing; the second more lively, but inferior to the other in musical effect.

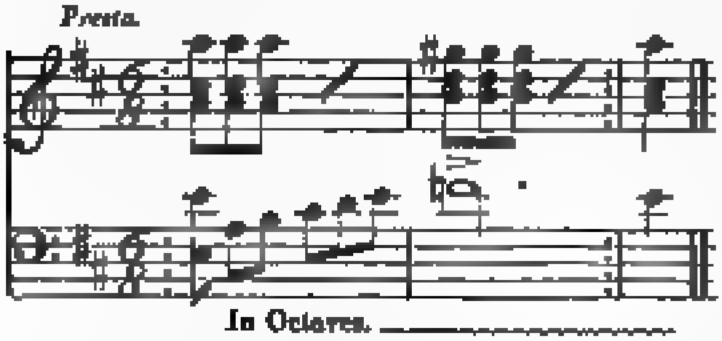
Quartett, "O'er the dark blue waters." We have here a beautiful concerted piece for two sopranos, a tenor and base, free and *singing* in its air, clear and natural in the accompaniment. The effect of this is charming on the stage, but it may be rendered equally delightful in the chamber; to glee parties therefore it will prove an acquisition of value. The subjoined excellent union of melody and harmony (page 80) may give an idea of the whole. The chord of the 9th, 7th, and 4th, is here most beautifully introduced.

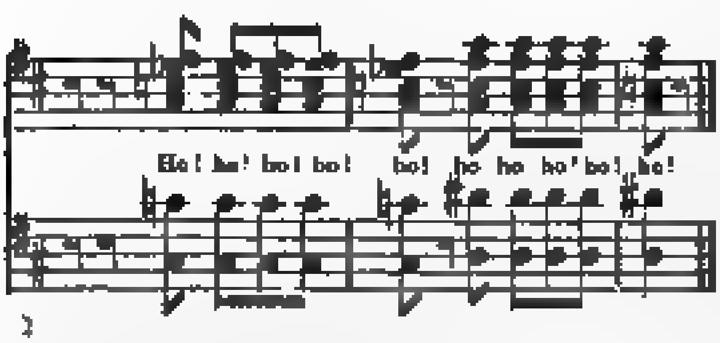


The annexed spirited and admirable passage, to the same words, with a fine running accompaniment in the base, follows the above:—



Air and *Chorus,* "Spirits of air." This is the incantation scene, the whole of which is a very deeply-studied, masterly, effective production. The chorus of spirits is exactly suited to such creatures of supernatural birth, who are generally pourtrayed with a strong tinge of the mischievous in their composition. The following passages will be immediately recognised as Weber's:—





The second of these is the laughing of the spirits at the ease of the task imposed on them by *Puck,* and a very fiendish laugh it is. The music during the storm raised by these beings is highly dramatic.

Air (preghiera), "Ruler of this awful hour." The composer very properly calls this a *prayer*: the publishers have given the name of air to it. It is impressively solemn, and well conceived.

Grand Scena, "Ocean!" The bravura for the principal lady is now introduced, preceded by a fine accompanied recitative, in the following words, which have not been noticed as they deserve: as an act of justice we insert them, and venture to affirm, that had they appeared under the sanction of some commanding name, they would have met with very general praise.

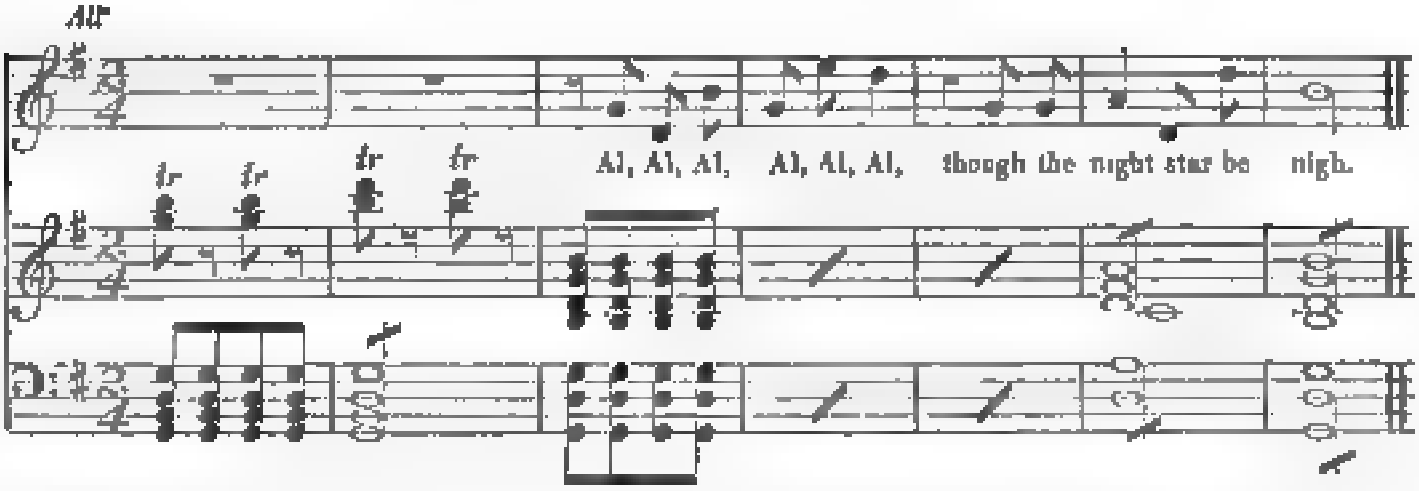
> Ocean! thou mighty monster that liest curled,
> Like a green serpent, round about the world!
> To musing eye thou art an awful sight,
> When calmly sleeping in the morning light
> But when thou risest in thy wrath, as now,
> And fling'st thy folds around some fated prow,
> Crushing the strong-ribbed bark as 'twere a reed,—
> Then, Ocean, art thou terrible indeed!

There are some extraordinary things in this composition, and many grand effects: the exclamation of joy at the sight of a vessel, is one of the boldest and most successful attempts at expressing passion that the musical art can boast. But who is to sing this?—The accomplished performer for whom it was composed has nearly sacrificed her health in supporting the arduous character to which the *scena* is assigned, and we know of none on the Covent-Garden stage that ought to be trusted with a piece of such importance.

Mermaid's Song, "O 'tis pleasant to float on the sea." A very agreeable, waving, flowing melody, limited in compass, easy to execute, and well adapted for amateurs. The final close is somewhat common, and might be improved by a slight alteration: the change of a note or two would suffice.

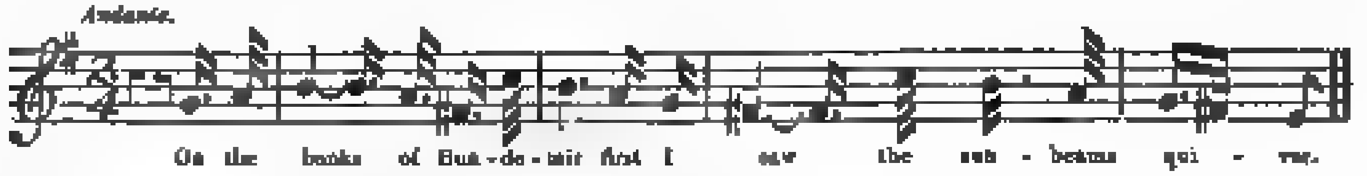
Duet, "Hither, ye Elfin throng!" This is for a soprano and tenor, in a kind of dancing measure, simple and pretty. The chorus that succeeds, "Who would stay in her coral cave?" which is the finale to the second act, is very ingenious: the third bar at page 123, is quite new, and the burst at the words "let us sail," page 125, is a glorious passage. This piece, however, as printed, is too long by at least half: it is, if we are not much mistaken, curtailed of a moiety in performance.

Song, "O Araby! dear Araby!"—Here the third act commences. This is full of genius and originality, and is by far the most pleasing air in the whole opera. If so delicious a song does not become popular, if it is not found in every house where there is a musical instrument or a tuneable voice, then we shall agree with those who assert that England is not a musical nation. It is divided into two movements, the first plaintive, the second cheerful.—Of the latter some idea may be formed from the following opening bars :—



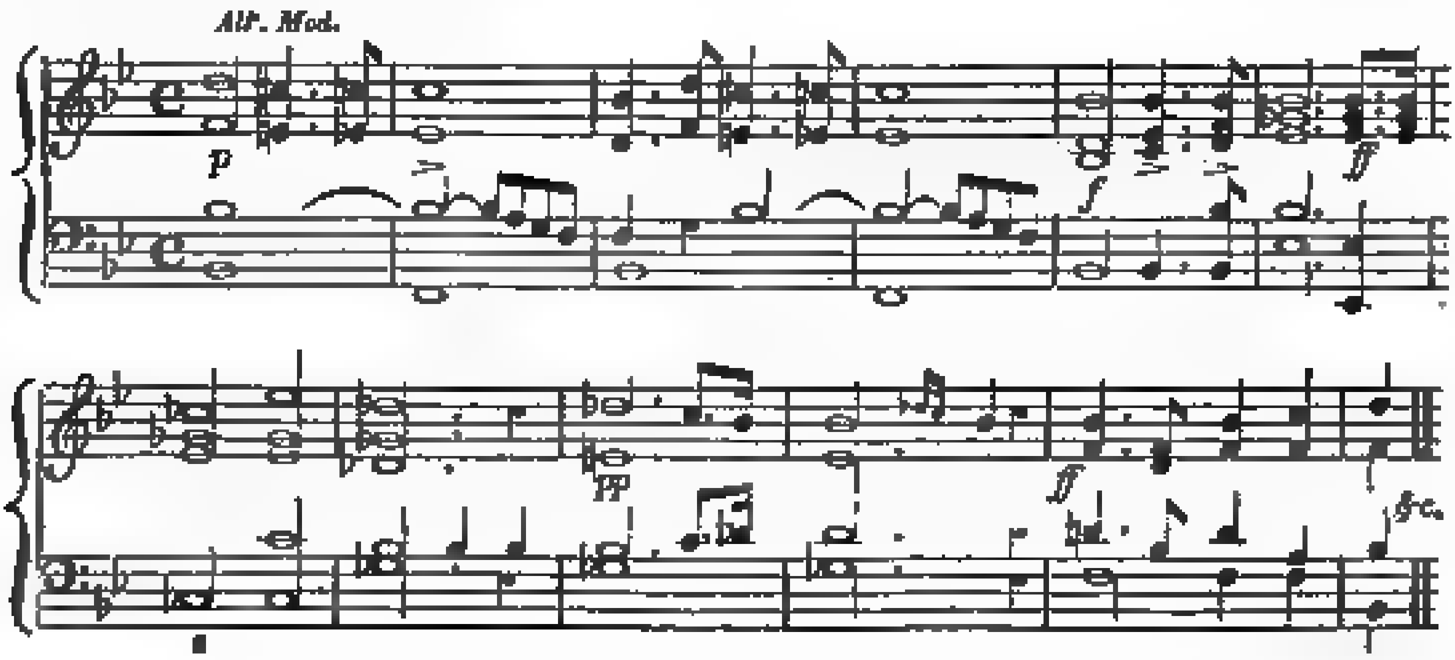
The modulation into the minor, at the words "From the drear Anderun," is unexpected, and eminently beautiful; indeed the whole song shews the creative genius and elegant taste of Weber.

Duet, "On the banks of sweet Garonne." The commencement of this is all vivacity, being written for *Sherasmin*, the comic character. But when the female, *Fatima*, bewailing her captivity, begins, the air passes into E minor, and becomes exquisitively tender, in the style of the best Irish melodies. We must find room for a few simple notes from this part :—


Andante.
On the banks of Bun-de-mir first I saw the sun-beams qui-ver.

The lively movement, in the duet that follows, wherein sentiments inspired by returning hope and brighter prospects are expressed, is not less pleasing, though rather lengthy.

Trio, "And must I then dissemble?"—An expressive piece for a soprano, contr'alto and tenor, written on the plan of the terzetto in the *Freischütz*, and applicable to the purposes of social music. The conversion of the 4th into the 7th by a fall in the base, and the immediate union of the 7th and 4th, are excellent. The modulation immediately after, from B flat to B flat minor, thence into G flat, and finally back again to the original key, is admirable. The whole passage is entitled to insertion.



[illegible]

CARL MARIA VON WEBER

[illegible]

much depressed, his appetite was good, and he entertained no [illegible] of his approaching danger. The only change remarked in him within a few days of his decease was an increasing anxiety to return to his native country, and to his family. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]

With the laudable intention of removing all doubts whether [illegible] as to the cause of M. von Weber's death, an inspection of the body took place, the result of which was the following certificate:

> "On opening the body of C. M. von Weber, we found an [illegible] on the left side of the larynx, the [illegible] quite sufficient cause of his death.
>
> "[illegible], M.D.
> "[illegible], M.D.
> "[illegible], M.D.
> "[illegible], Surgeon.

"[illegible] Portland Street,
"[illegible]

The following observations, which appeared in *The New Times* the day after the above melancholy event had taken place, are [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible].

"[illegible] [illegible]"

In the fourteenth number of this work, for February 1826, we published a memoir of M. von Weber, containing everything of any importance that was known of him up to that period.[*] [illegible]

[illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]

M. von Weber [illegible]

A distinguishing [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]

A [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]

His [illegible]

The arrangements for the funeral of this distinguished [illegible] St. Paul's Cathedral, [illegible] [illegible] [illegible] [illegible]

---

[*] See *Harmonicon*, No. [illegible], page [illegible].

opinion having been taken on the subject, consent was refused by the Dean and Chapter, on the indisputable ground that a requiem over the dead being a Catholic rite, could not with propriety be performed in a Protestant church. Much comment appears to have been excited among the catholics of London on the subject of the decision of the Chapter of St. Paul's, as this affair in some of them had [illegible] that the [illegible] performance from so high a [illegible] authority, to bring the body to that cathedral, would tend to soften the popular feeling against the catholics generally, and a Roman Catholic priest was in attendance during the discussion to convey the decision of the Chapter to the principals of Moorfields Chapel. The latter then reconsidered the matter, and [illegible] so as to allow to place a larger band in several, and made other arrangements, in consequence of which the ceremony took place as at first proposed, the account of which we subjoin, with a few corrections, from the Times Journal.

Funeral of M. von Weber.

The remains of M. von Weber were, on the 21st of last month, consigned to the vaults beneath the Catholic Chapel in Moorfields, with the rites of burial used in the Catholic religion at the decease of highly-distinguished persons; and the ceremony, through the various observances connected with it, was peculiarly solemn and impressive.

The musical professors and other individuals who had expressed a desire to attend as mourners on the occasion, assembled soon after eight o'clock at the house of Sir G. Smart, in Great Portland Street, and at about half past nine the procession, consisting of the hearse, with six horses, [illegible] mourning coaches, and four private carriages, set off for the place of interment. Sir George Smart, as the most intimate friend of M. von Weber, was in the first coach as chief mourner, with M. Fürstenau, a professor on the flute, who came with M. von Weber from Dresden; Dr. Kind, his physician, and Mr. Goschen, a friend to whom M. von Weber was much attached. In the other coaches were the following gentlemen:—viz. Messrs. C. Kemble, Fawcett, Attwood (Master of the King's private band), [illegible] (Chaplain [illegible]) Dr. Forbes, Messrs. [illegible], Braham, [illegible], [illegible], Willis, [illegible], J. B. [illegible], Mr. [illegible], Mr. [illegible], Messrs. [illegible], [illegible], Welsh, C. [illegible], [illegible], [illegible], [illegible], [illegible], [illegible], [illegible], [illegible], [illegible], [illegible], T. Cooke, Wordsworth, [illegible], [illegible], [illegible], [illegible], J. B. Cramer, [illegible]. The private carriages which attended were those of Miss Stephens, Mr. [illegible], Mr. J. B. Cramer, and Mr. Attwood.

At half past 10 o'clock, the procession arrived at the Catholic Chapel in Moorfields. Long before that time, those seats not appropriated to the subscribers had been gradually filling by persons admitted as visitors to so novel and interesting a ceremony; so that when the cavalcade arrived, the whole of the chapel, which is said will accommodate 4,000 individuals, was fully occupied. The pulpit and the altar were covered with black cloth, and the gallery in which the organ is placed was filled with vocal and instrumental performers. On the altar and at the sides were large funeral tapers, and lamps burning. The priest, the deacon, and sub-deacon, with the acolytes, clergy dressed in the accustomed vestments, who assist on such occasions, were waiting the approach of the body, and when the coffin, with the procession, appeared at the grand entrance, advanced to meet them. As the whole moved slowly through the principal aisle, the band commenced the opening movement of Mozart's Requiem, the words of which are as follows:—

"Requiem æternam dona eis, Domine,
"Et lux perpetua luceat eis."

The slow movement and fugue which justly rank among the noblest pieces of sacred composition, were both sung in full chorus, and, deriving an increased effect from the solemnity of the occasion, became almost sublime. The mourners having taken their seats during the performance, and the coffin being placed on a platform prepared for its support, the priest chanted the introductory prayers prescribed for the occasion under the Roman ritual, the responses being made from the band above in the gallery. The orchestra then commenced the celebrated Dies iræ, dies illa, of the Requiem, which, with the succeeding movements, is intended as a description of the day of judgment. The approach of doom, the triumph of the just, and the despair of the guilty, are depicted in glowing colours. The sound of the trumpet was evidently described by the awful notes of the trombone. In sublimity of musical power in this noble work, few exceed the Rex tremendæ majestatis, and the dying away of the chorus into the passage [illegible]. But the Recordare, the succeeding Confutatis maledictis, describing the punishment of the wicked, and the Lacrymosa dies illa, are characterised by the most original and profound conceptions.

After the last movement, the priest's benedictions, and those of his assistants were chanted, and at various intervals between other portions of the Requiem, the burning of incense, the sprinkling with holy water, and the circuit of the bier, took place, attended with certain ceremonies and genuflexions, which, when compared with the noble simplicity of the Protestant form of worship, are viewed with little complacency by one of that communion. After the concluding portion of the Requiem, the Sanctus, the Benedictus, and the Agnus Dei had been performed, and the prayers brought to a conclusion, the body was removed from the chapel into the vaults below, the orchestra playing the Dead March in Saul. The whole of the previous ceremony had been read in Latin, but on depositing the corpse in the vaults, a few prayers were recited in English. With these ended the whole of the ritual, which occupied full an hour and a half, and the mourners then left the chapel in the same order as they came.

Of the musical performance it is but justice to say, that a feeling of the solemnity of the occasion, and of respect for the object, appeared to animate every part of it. The principal singers were Miss Cubitt, Miss Paton, Miss Betts, Miss [illegible], and Miss Povey; Messrs. Braham, [illegible], [illegible], and Phillips, assisted by the choir of the Catholic chapel. Miss Cubitt is found to possess advantages in music of this description, and displays powers with regard to purity of tone and expression, for which those who have only heard her on the stage are not disposed to give her credit. Her solo in the Benedictus was sung in a fine and unpretending style. Miss Paton, Miss Betts, and the other ladies, also distinguished themselves. Braham and Phillips were in fine voice, the bass of the latter singer giving great relief to the general effect. The instrumental band was led by Mr. F. Cramer; and in the orchestra we also observed Messrs. Mori, Betts, [illegible], [illegible], Williams, and many other eminent performers. Mr. Attwood presided at the organ, Mr. Novello, the organist to the chapel, having relinquished it on this occasion. Many members of the Philharmonic Society afforded their assistance, as did the whole band of Covent Garden Theatre; but from the limited space allotted them by the minister of the chapel, to avoid interfering with the privileges of the subscribers, the committee could not avail themselves of one-half the musical aid proffered them.

The following inscription was on the plate of the coffin:—

CAROLUS MARIA FREYHERR VON WEBER
nuper
Præfectus musicorum Sacelli regii
apud Regem Saxonum.
Natus oppido Eutin, inter Saxones
Die 16 Decembris, 1786.
Mortuus Londini
Die 5 Junii, 1826.
Anno quadragesimo
Ætatis suæ.

STANZAS TO THE MEMORY OF WEBER

The following very pathetic tribute to the memory of Weber does honour to the feelings and talents of its author, Mr. Planché. It is beautifully set by Mr. Braham—the movements being taken principally from Weber's own composition, part being original:—

Weep!—for the word is spoken,—
Mourn!—for the knell hath knoll'd,
The master chord is broken,
And the master hand is cold!
Romance hath lost her minstrel;
No more his magic strain
Shall throw a sweeter spell around
The legends of Almaine!

His fame had flown before him
To many a foreign land,
His lays were sung by ev'ry tongue,
And harp'd by ev'ry hand:
He came to cull fresh laurels,
But Fate was in their breath,
And turn'd his march of triumph
Into a dirge of death!

O, all who knew him loved him!
For with his mighty mind
He bore himself so meekly—
His heart it was so kind!
His wildly warbling melodies—
The storms that round them roll—
Are types of the simplicity
And grandeur of his soul!

Though years of ceaseless suffering
Had worn him to a shade,
So patient was his spirit,
No wayward plaint he made.
E'en Death himself seem'd loath to scare
His victim pure and mild,
And stole upon him gently,
As slumber o'er a child!

Weep!—for the word is spoken,—
Mourn!—for the knell hath knoll'd;
The master chord is broken,
The master hand is cold!

The Ancient Concerts.

TENTH CONCERT.—*Under the Direction of the* Earl *of* Derby, *Wednesday, May the 17th, 1826.*

Act I.

Music in the Tempest.		*Purcell.*
Duettino and Chorus. Cara luce.	(*Jephthah.*)	*Bartholomew.*
Glee. If o'er the cruel tyrant Love.		*Dr. Arne.*
Song. Ombre! Larve!	(*Alceste.*)	*Gluck.*
Concerto. 3d.		*Martini.*
Song. What though I trace	(*Solomon.*)	*Handel.*
Chorus. O Father.	(*Judas Mac.*)	*Handel.*
Recit. Thrice happy king. Song. Golden columns.	(*Solomon.*)	*Handel.*
Double Chorus. Immortal Lord	(*Deborah.*)	*Handel.*

Act II.

Over. and Cho. O come let us sing.	(*Chandos Anthem.*)	*Handel.*
Cantata. Nel chiuso centro.		*Pergolesi.*
Duet. Caro! Bella. Chorus. Ritorni omai.	(*Julius Cæsar.*)	*Handel.*
Recit. Ye twice. Song. By the croaking	(*Indian Queen.*)	*Purcell.*
Madrigal. Flora gave me fairest flowers.		*Wilbye.*
Chorus. Gird on thy sword.	(*Saul.*)	*Handel.*
Song. O magnify the Lord.	(*Anthem.*)	*Handel.*
Selection from Saul.		*Handel.*

The truly enchanting music of *The Tempest*, the most characteristic perhaps that ever emanated from Purcell's magic mind, opened to us the Tenth Concert, under the direction of the venerable and amiable Earl of Derby. Whether introduced at the suggestion of the noble Earl himself, or whether at the recommendation of the tasteful and judicious conductor, we know not; but nothing could have afforded us so much pleasure as the performance, for the first time, of the storm chorus, composed on the revival of *The Tempest* at Drury-lane Theatre, many years ago, by the late Mr. Thos. Linley, jun. As a musical picture, we think it perfect; it is impossible to listen to the different changes of the harmony, so descriptive of the rising, the subsiding, and the rise again of the storm, without having the whole tremendous scene before our eyes! The beautiful and affecting repetition of the words, "Mercy! the sinking wretches cry," succeeded by the awful close on the pedal point, "Dash'd on the trembling shore," and then dying away again to "They are heard no more!"—these instances of pathos and sublimity may often probably have been equalled, but we will venture to say very, very rarely surpassed. Little did the charming composer think that he himself was destined, not many months after this admirable production appeared, to become the victim of a watery grave, and "to be heard no more!" yet so, alas! it happened; he was unfortunately drowned at the late Duke of Ancaster's seat, in Lincolnshire, in the 22nd year of his age only, leaving, besides the present, many splendid specimens of superior genius, which, it is deeply to be regretted, are not, like this, brought forward to public notice.

The chorus was very effectively performed, and, as it will doubtless be repeated whenever *The Tempest* music be repeated, we would, with all due deference, suggest the propriety of ascribing it to its lawful owner; it stands, at present, as part of the music of *The Tempest* by Purcell.

The *Duettino* which followed was encored, possibly because Madame Pasta sang a part, for we could trace nothing very striking in the thing itself; the only pleasing strain in it seems to have been borrowed from Gluck. By the-by, the running up and down the half-notes with the voice is a *trickery*, which we should not have expected from such a singer as Mad. Pasta; and we fear she has been yielding to the suggestions of others on the subject: surely she cannot herself approve of such ugly fancies. Her "Ombre! Larve!" was very fine: this song is admirably suited to her powers in the serious style: on the stage it would have been still more effective. We regret that this delightful singer has not cultivated that most important branch of her art—the shake; in this she is sadly deficient.

[illegible]

[illegible]

[illegible]

[illegible] CONCERT.—[illegible]

[illegible]

[illegible]

[illegible] CONCERT.—[illegible]

[illegible]

The Philharmonic Concerts.

[illegible]

[illegible]

The Royal Academic Concerts.

[illegible]

Benefit Concerts

[illegible]

(Continued and concluded from our last.)

[illegible]

Mr. [illegible]'s.—Friday, June 16th, at the Argyll Rooms.

This was on a more contracted scale than the former, as to vocal music; but the instrumental was excellent, and the company of a highly respectable kind.

Carl Maria von Weber's.—Friday, May 26th, at the Argyll Rooms.

On the present occasion a Cantata, entitled The Festival of Peace, by M. von Weber, was performed, with English words written and adapted to it by Hampden Napier, Esq. This, it should be known, was composed for the King of Saxony; and the poetry, which does not seem very appropriate to any country at the present moment, is, we are informed, translated from the German. There are some fine things in this Cantata, [illegible] of the choruses particularly; but it was so imperfectly performed for want of sufficient rehearsals, that we do not pretend to have formed an accurate judgment of its merits. It occupied the whole of the first part of the concert. In the second part a new air, composed for and sung by Miss Stephens, was introduced*; the poetry from Lalla Rookh, and accompanied by M. von Weber himself on the piano-forte. The following are the words to which this composition was set:—

From Chindara's warbling fount I come,
Call'd by that moonlight garland's spell;
From Chindara's fount, my fairy home,
Where in music, morn and night, I dwell,
Where lutes in the air are heard about,
And voices are singing the whole day long,
And every sigh the spirit breathes out
Is turn'd, as it leaves the lips, to song!
Hither I come
From my fairy home,
And if there's a magic in Music's strain,
I swear by the breath
Of that moonlight wreath,
Thy lover shall sigh at thy feet again.

For mine is the lay that lightly floats,
And mine are the murmuring, dying notes,
That fall as soft as snow on the sea,
And melt in the heart as instantly:
And the passionate strain that, deeply going,
Refines the bosom it trembles through,
As the musk-wind, over the water blowing,
Ruffles the wave, but sweetens it too.
Hither I come
From my fairy home,
And if there's a magic in Music's strain,
I swear by the breath
Of that moonlight wreath,
Thy lover shall sigh at thy feet again.

Only the melody had been committed to paper. The composer, when it was performed, supplied the accompaniments from a memory of his design; for the [illegible] previously to the concert, prevented their being set down in any shape; and it may perhaps become a question among the possessors of the [illegible] how that can be best filled up which M. von Weber left unfinished.

Mr. Braham sang a scena from the *Freischütz*; and Miss Paton, one from *Oberon*, by Weber. Mr. Kiesewetter performed a Fantasia on the violin; Mr. Moscheles performed extemporaneously on the piano-forte; and M. Fürstenau gave a Theme from *Oberon*, with variations, on the flute. Besides these, we named Madame Caradori, Miss [illegible], and M. [illegible] assisted at the present concert; but we regret to add, and blush for our country while we announce the fact, that the room was not much more than half filled; and among the company there were few of the highest rank. M. von Weber had scarcely strength enough left to get through his business as conductor; at the conclusion he threw himself on a sofa, and was so exhausted as to excite a considerable alarm in his friends. Ten days afterwards he was a corpse.

Mr. [illegible]'s.—On the same evening, at the mansion of the Duke of St. Albans, in St. James's Square.

Most of the performers of the King's Theatre contributed their talents on this occasion; and in addition to them, M. Begrez had the assistance of Miss Paton and Madame D'Ancona. Besides these, Madame Szymanowska, M. Bohrer and Signor Puzzi lent their aid. About four hundred persons, chiefly of the fashionable world, attended this concert, the tickets being one guinea each.

Mr. Mori's.—Friday, June 2nd, at the Argyll Rooms.

This was a good selection, performed by nearly all the leading singers, together with Miss Stephens and Mr. Vaughan. M. Fürstenau, Mr. Moscheles, Mr. Lindley and Mr. Mori executed various pieces with good effect, and the room was tolerably crowded with company.

Madame D'Ancona's.—Tuesday, June 6th, at the same place.

This was a morning concert, in the smaller room. The performers, Madame D'Ancona, Madame Caradori, Madame De Vigo and Mr. Begrez; also Mademoiselle Schauroth, Messrs. Bohrer and Puzzi.

Signor Puzzi's.—Thursday, June 8th, at Cholmondeley House, Piccadilly.

All the Italian vocal corps attended; and in addition to them, Mesdames D'Ancona and De Vigo, Miss Wilkinson, Mr. [illegible]; also M. Bohrer and M. [illegible]. The company was exceedingly numerous and elegant; the tickets one guinea each.

Mr. [illegible]'s.—Tuesday, June 13th, at the Argyll Rooms.

This was a morning concert; the vocal performers were Mlle. [illegible], Miss [illegible], Signor Curioni and Mr. Begrez. The instrumental, Mr. F. Cramer, leader, Messrs. Puzzi, Nicholson, [illegible] and Mr. [illegible]. The latter played the concerto that he performed at the tenth Philharmonic, and also some variations with Mr. Nicholson.

Signor De Begnis's.—Friday, June 23rd, at the same Rooms.

Signor De Begnis collected almost every singer in London; there were some whose very names were unknown to us. The concert was chiefly vocal, and several pieces new to this country were produced, some good ones among them. Mr. Moscheles and Mr. Kiesewetter imparted a variety to the selection by their excellent performances, and the company was exceedingly numerous, the state of the season being considered.

The Misses [illegible] Musical Entertainments.

It has been our lot to attend few concerts more interesting than the present, either with respect to the choice of the pieces given, or the admirable manner in which they were executed. We have had occasion in the course of our work to speak of these youthful artists, and of the concerts given by them and their father in their native country; and it gives us pleasure to see how well they have been received in our own capital, which is becoming [illegible] of the taste of Germany and her artists. Above all we are happy in being able to record the protection and favour bestowed upon them by the [illegible] of our gracious Sovereign. They have twice been sent for to Windsor to exhibit their talents before the King; on the latter occasion he [illegible] by the side of [illegible], and [illegible] they would hold themselves in readiness [illegible]. The Misses [illegible] [illegible] the new instruments [illegible] by M. [illegible] the [illegible] called the *Physharmonica*, and the *Aeolodicon*, [illegible] in Germany, but [illegible] in producing great beauty and delicacy of tone. [illegible] On Wednesday the 21st, we heard these young artists, the elder [illegible] one of Beethoven's most difficult Sonatas, with a brilliancy of finger and a force of expression that would have done honour to the composer himself. After this followed a

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* This air was composed at the request of William Ward, Esq., the newly-elected M.P. for the city of London, who [illegible] the Baron von Weber to write something, expressly for Miss Stephens. This gentleman, as we are informed, accompanied his application by a liberal present, worthy of a merchant of the city of London.

[illegible]

The Drama.

King's Theatre

[illegible]

Drury-Lane Theatre

[illegible]

Covent-Garden Theatre

[illegible]

English Opera House

[illegible]

THE

HARMONICON.

No. XLIV., August, 1826.

MEMOIR OF WILLIAM BIRDE.

(*From Dr. Burney's History of Music.*)

William Bird, the worthy and admirable scholar of the profound Tallis, is supposed to have been the son of Thomas Bird, one of the gentlemen of Edward the Sixth's Chapel, in which he was himself a singing boy. By the great number of his ecclesiastical compositions to Latin words, and the several portions of the Romish ritual which he so frequently set to music, and published late in life, he seems to have been long a zealous adherent to that religion. He must, however, have conformed to the church establishments of Queen Elizabeth's reign; for, in 1563, he was chosen organist of Lincoln Cathedral, where he continued till 1569, when, upon the accidental death of Robert Parsons, who was drowned at Newark upon Trent, he was appointed Gentleman of the Chapel Royal. Notwithstanding which office, he seems to have composed the chief part of his church music to Latin words, and to have published it in that language as late as the middle of the reign of King James I.

In 1575, it appears by the title page of the *Cantiones Sacræ*, and the patent annexed to that work*, that he and Tallis were not only Gentlemen of the Royal Chapel, but *Organists* to her Majesty Queen Elizabeth. Indeed both must have been great performers on the organ, to have been able to play such of their pieces for that instrument as are still preserved; in which the passages, though awkward to performers who are only accustomed to modern music, must have been suggested by hands which were habituated to the complicated, and now almost incognito difficulties of the sixteenth century. And though the compositions for keyed instruments, by these great masters of harmony, are totally unaccompanied, and without grace, it is impossible not to regard their ingenuity and contrivance in the texture of the parts, with respect and wonder.

If we consider the elaborate style of composition which prevailed, particularly in the church, during the time of Bird, and that he, as his master Tallis, was not only ambitious of conquering its usual difficulties in the construction of fugues and canons, but sought new complications, perplexities, and involutions in the motion and arrangement of the parts, the following list of his works will not only manifest diligence but fecundity.

Besides the great share he had in the *Cantiones Sacræ*, published in conjunction with his master Tallis, in 1575, when his name first appears as an author; and without enumerating many admirable compositions for the church and chamber still subsisting, but which were never printed, or at least not till after his decease, he published—

Psalms, Sonnets, and Songs of Sadnes and Pietie of five Parts, 1588.*

Liber primus sacrarum Cantionum, quinque vocum, 1589.

Songs of sundrie Natures, some of Gravitie, and others of Myrth, fit for all Companies and Voyces, 1589.†

Gradualia ac Cantiones Sacræ, Lib. primus et secundus, 1607 and 1610.‡

The last work published by himself was entitled, *Psalms, Songs, and Sonnets: some solemne, others joyful, framed to the life of the Words: fit for Voyces or Viols of three, four, five, and six parts*, 1611.

Dr. Tudway's collection, in the British Museum, con-

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* For a copy of this patent, see *Dissertation on Music*, p. 46.

* This work is dedicated to Sir Christopher Hatton, Lord Chancellor, calling it his first production to English words. At the back of the title we have

"Reasons briefly set down by th' Auctor to persuade every one "to learn to sing.

"1. First, it is a knowledge easely taught, and quickly learned, where "there is a good master and an apt scoler.

"2. The exercise of singing is delightful to nature, and good to "preserve the health of man.

"3. It doth strengthen all parts of the brest, and doth open the pipes.

"4. It is a singular good remedie for a stutting and stamering "in the speech.

"5. It is the best meanes to procure a perfect pronunciation, "and to make a good orator.

"6. It is the only way to know where nature hath bestowed the "benefit of a good voyce: which gift is so rare, as there is not one "among a thousand that hath it: and in many that excellent gift "is lost, because they want art to expresse nature.

"7. There is not any musicke of instruments whatsoever, comparable to that which is made of the voyces of men, where the voyces "are good, and the same well sorted and ordered.

"8. The better the voyce is, the meeter it is to honour and serve "God therewith: and the voyce of man is chiefly to be employed "to that end. Omnis spiritus laudet Dominum.

"Since singing is so good a thing,
"I wish all men would learn to sing."

† Dedicated to Lord Hunsdon: in whose, as in the preface, he observes, that "since the publishing his last labours in musicke, "the exercise and love of the art had exceedingly increased."

‡ The first book of these admirable pieces of harmony is dedicated to the Earl of Northampton, who had prevailed on King James to augment the salaries of the Gentlemen of the Chapel Royal. The second book is dedicated to Lord Petre. These compositions are equally grave and solemn with those of Palestrina to the same words, and seem in no respect inferior to the church works of that great master.

[illegible]

[illegible] the works of Bird, and who adapted English words to [illegible]

[illegible]

The first piece, by Bird, in this book, and the eighth in [illegible]

[illegible] Royal Virginal Book, is the tune of an old ballad, "John [illegible]

[illegible]

[illegible] "that ever was printed for the Virginals. Composed by [illegible] William Bird, Dr. John Bull, [illegible]

[illegible]

and Orlando Gibbons, Gentlemen of his Majesty's [illegible] Chappel. These lessons, though not equally difficult with some of those in the Virginal Books of Queen Elizabeth and Lady Nevill, are rather more dry and [illegible].

[illegible]

[illegible]

ON THE REQUIEM TO THE LATE MR. WEBBE.

[illegible] of the Noblemen's Catch Club.

SIR,

If I may be allowed to add a few words on an article already inserted in your number for May, the Requiem to the late Mr. S. Webbe, I would beg to [illegible]

[illegible] Catch Club I am not prepared to say; but I am prepared to say that [illegible]

[illegible]

[illegible]

[illegible]

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* [illegible]

altogether. A limitation of the number of compositions to be sent by each candidate to twelve, had been adopted some time before, but not early enough to avert the necessity of the ulterior resolution.

Premiums have since been occasionally given by the club, but only amongst their own honorary members, as in the case of the Requiem. This circumstance has therefore effected nothing towards a restoration of the age of glees. As a genuine lover of a species of music which I think especially entitled to cultivation, because it is exclusively *national*, I hope to see this distinguished Institution in its present prosperity return to the more enlarged principle of general encouragement, by receiving the compositions of glee writers from any part of the British Empire and if only one premium be given, only one composition be admitted from each candidate, and only one copy be made additionally to *that* sent by the composer, no very heavy expense would be incurred.

I beg, in conclusion, to revert to the Requiem, the main object of my intended remarks upon first addressing you, and desire to add, that I am as incapable as your reviewer of discovering why No. 8 should have gained the premium. I will not presume to re-review the work, but simply wish to declare my conviction that of the compositions sent in, the preference ought to have been given to the poet himself.

I am, Sir,—Yours, &c.,

W. H.

ON ORGANS.

To the EDITOR *of the* HARMONICON

SIR, *May* 20, 1826.

The lovers of that noble instrument, the organ—to the very general cultivation of which I do not hesitate to ascribe much of the acknowledged superiority of the Germans in the science of music—are indebted to you for recording in your pages several notices, from which it would appear that its use is gaining ground both in this country and in the United States.—(See Vol. II. p. 238, Vol. III. pp. 26, 133, 148, 170.) To these you have added, at p. 200, a catalogue of the stops in the organ at Haarlem, from Dr. Burney's *Musical Tour*, which is also given by him in Rees's *Cyclopædia*, art. *Organ*, and is, as far as I know, the only detailed account of the arrangement of any of the great continental organs that has been laid before the English public. I am, therefore, induced to send you a similar description of five of the organs mentioned at p. 170, viz. those at Goerlitz, Merseburg, Hamburg, Weingarten, and Tours, all of which are larger than that at Haarlem, in the hope that it may prove acceptable to many of your readers,

I am, Sir, yours,

X.

GOERLITZ, UPPER LUSATIA.

[The organ in the church of St. Peter and St. Paul was built by Eugenius Casparini, and his son Adam Horatius, in six years, and consecrated by a solemn service, August 8th, 1703. It has 82 stops, 57 of which are whole stops, and 3270 pipes, 386 of which are of metal. The towers in front shew above 180 polished metal pipes, the largest of which, F in the pedals, is 24 feet long, and contains 21,971 cubic inches; there are two octaves of pedals, the lowest note of which, C, is from a pipe 32 feet in length, and there are also 7 others of 16 feet; it has 3 rows of keys, and 12 pairs of bellows.]

GREAT MANUAL.

No.	Name.	Length.
1.	*Principal* (metal in front)	16 feet
2.	*Octave principal*	8 ,,
3.	*Vox humana*	8 ,,
4.	*Viol de gamba*	8 ,,
5.	*Quintadena*	8 ,,
6.	*Flute, fifth*	6 ,,
7.	*Super-octave*	4 ,,
8.†	*Salicional*	4 ,,
9.	*Stopt diapason*	4 ,,
10.	*Fifteenth*	2 ,,
11.	*Flageolet*	2 ,,
12.	*Fifth above*	1½ ,,
13.†	*Rausch-pfeife* (reed stop)	—
14.	Clarion	—
15.	*Mixture*	4 ranks
16.	*Bombard* (trombone, sackbut, or posaune)	16 feet

CHOIR MANUAL.

No.	Name.	Length.
1.	*Principal* (metal)	8 feet
2.	*Quintadena* (cypress wood)	16 ,,
3.†	*Unda maris* (do.)	8 ,,
4.	*Octave*	4 ,,
5.	*Flute*	4 ,,
6.	*Flageolet*	2 ,,
7.	*Cornet*	8 ,,
8.†	*Super-sedecima*	1½ ,,
9.†	*Bell*	2 ,,
10.†	*Sedecima*	1 ,,
11.	*Mixture*	2 ranks
12.	*Cymbal*	2 ,,

The last nine are all of metal.

SWELL MANUAL.

No.	Name.	Length.
1.	*Principal*	4 feet
2.	*Stopt diapason*	8 ,,
3.	*Hautbois*	8 ,,
4.	*Flageolet*	2 ,,
5.	Octave	2 ,,
6.	*Nasat* (Nassat, Flagelet)	1½ ,,
7.†	*Sedecima*	1 ,,
8.	*Mixture*	3 ranks

All of metal.

PEDALS.

No.	Name.	Length.
1.	*Great Principal* (open diapason)	32 feet
2.	*Trombone*	16 ,,
3.†	*Violon, bass*	16 ,,
4.	*Chalumey, bass*	8 ,,
5.	*Fifth*	6 ,,
6.†	*Tubal's flute*	4 ,,
7.	*Mixture*	3 ranks
8.†	*Rausch*	3 ,,
9.	*Mixture*	2 ,,
10.	*Trumpet*	8 feet
11.†	*Cornet regal*	4 ,,
12.†	*Jubal*	4 ,,
13.	*Cymbal*	2 ranks
14.†	*Tubal's flute*	2 feet
15.	*Super-octave*	4 ,,
16.	*Horn*	8 ,,
17.	*Bourdon*	16 ,,
18.	*Bassoon*	16 ,,
19.	*Quintadena*	8 ,,

MERSEBURG, SAXONY.

[The Cathedral organ has 75 stops, 64 of which are whole ones, containing 8 pipes of 16 feet, and 8 of 32 feet; 4 rows of keys and pedals, 10 sound-boards, and 6 large pairs of bellows.]

GREAT MANUAL.

No.	Name.	Length.
1.	Great *Principal* (metal)	16 feet
2.	*Rohrflöte* (reed stop)	16 ,,
3.	*Quintatön*	16 ,,
4.	*Chalumey*	8 ,,
5.	*Stopt diapason*	8 ,,
6.	*Fifth*	6 ,,
7.	*Octave*	4 ,,
8.	*Octave* (stopt diapason)	4 ,,
9.	*Sesquialtera*, 2 ranks,	3 ,,
10.	*Octave*	2 ,,
11.	*Mixture*	8 ranks
12.	*Cymbal*	3 ,,
13.	*Trombone*, or *Bombard*	16 feet
14.	*Trumpet*	8 ,,

CHOIR MANUAL.

No.	Name.	Length.
1.	*Principal* (metal)	8 feet
2.	*Bourdon* (wood)	16 ,,
3.	*Viol da gamba* (metal)	8 ,,
4.	*Rohrflöte* (do.)	8 ,,
5.	*Flageolet* (do.)	4 ,,
6.	*Nasat, stopt* (do.)	3 ,,
7.	*Octave* (do.)	2 ,,
8.	*Rohrflöte* (do.)	1 ,,
9.	*Tierce*	2 ,,
10.	*Mixture*	6 ranks
11.	*Vox humana*	8 feet
12.	*Chalumey*	4 ,,
13.†	*Stahlspiel*	4 ,,

THIRD MANUAL.

No.	Name.	Length.
1.	*Principal*	4 feet
2.†	*Salicional*	4 ,,
3.	*Stopt diapason*	8 ,,
4.	*Nasat*	3 ,,
5.	*Octave*	2 ,,
6.	*Tierce*	2 ,,
7.	*Octave*	1 ,,
8.	*Mixture*	4 ranks

CHOIR ORGAN.

Facing the Choir at the back of the Organist.

No.	Name.	Length.
1.	*Principal*	4 feet
2.	*Quintadena*	8 ,,
3.	*Stopt diapason*	8 ,,
4.	*Do.* (small scale)	8 ,,
5.	*Principal* (do.)	4 ,,
6.	*Flute*	4 ,,
7.	*Stopt diapason* (metal)	4 ,,
8.	*Flageolet*	2 ,,
9.	*Quint, twelfth*	3 ,,
10.	*Tierce*	2 ,,

SWELL.

No.	Names.	Length.	No.	Names.	Length.
1	Quint Trompet (re-ed)	16 feet	9	Prestant	16 „
2	Octave (do.)	8 „	10	Octave	8 „
3	Bourdon (wood)	16 „	11	Subbass	32 „
4	Fifth (metal)	8 „	12	Quint	16 „
5	Octave (do.)	4 „	13	Bourdon (small scale)	8 „
6	Flute (do.)	[illegible] „	14	Octave (do.)	8 „
7	Bassoon (reeds)	[illegible] „	15	Flageolet	8 „
8	Trombone	16 „	16	Flute [illegible]	[illegible] „
			17	Trumpet	8 „

Those stops marked † do not appear in the Haarlem list, and I am not able to give an accurate explanation of them: all the rest are either familiar to English or German ears, with some variation in the orthography, or found described in that list by Dr. Burney. The total of the stops here enumerated does not agree with the number stated to be contained in each organ, at page 170 of Vol. III. of the HARMONICON. Probably many of the smaller and half stops are omitted in the MS. from whence the above is taken.

(To be continued.)

ANOTHER FRENCH FELON.

"M. Henry, who was formerly director of the Opera at Paris, has been convicted of forgery and destruction of deeds. His sentence is ten years' hard labour, branding, the pillory, and degradation from the Legion of Honour, of which he had been a member."—*Paris Paper.*

THE above has appeared among the recent news from Paris. If the said M. Henry did stand his ground till the hand of the law had clenched him in its iron grasp, and has really undergone the ceremonies of "branding, the pillory, and consignment to hard labour," he must be a greater fool than he is a rogue. How came it that, with the recent example of a notorious countryman of his full before his eyes (a performer of some note), detected in similar acts of forgery, and like him condemned to "branding, the pillory, and hard labour," but who now walks at large among the good people of London,—he could not betake himself to flight, and bestow on the enlightened, sensitive, and consistent leaders of the musical republic of London, the blessings of his presence, his talents, and his example? He must be a poor timid soul, indeed, to sink at once under a consciousness of guilt and a dread of its consequences, while such an instance of the magic power of impudence and complaisant effrontery stared him in the face, as that of the arch felon, the musical renegade, who fled from Paris in 1817.

M. Henry should have followed that example most carefully. He should, by his forgeries, have consigned his nearest and dearest friends to endless imprisonment; he should have committed a sweeping robbery in some public assembly; he should have deserted his wife and child and father (though the one died broken-hearted, and the others were starved to death, no matter); he might then, by simply availing a horse and carriage, have reached the coast, and the sale of the stolen property would have defrayed his expenses to London.

There a new field would have opened itself for the display of his genius; for it ever happens that a certain portion of what are in England called fashionable people are ready to receive any foreign pretender who puts himself forward with the necessary portion of impudence and quackery, in the utter neglect of native talent and wholly regardless of the impostor's character.

To a certain number of such patrons, M. Henry might have made himself particularly agreeable. Following the example of his illustrious archetype, he might have planted his eye here and there on some actress, and marked out a special victim by going through the forms of marriage; or it may be [illegible] some [illegible] of decency, and dragging her in the [illegible] haunts of vagrant life, have outraged the feelings of domestic society, and fastened a glowing insult on our habits and institutions.

In short, M. Henry should have set foot in England a thorough paced and—as the other Parisian forger has emphatically been styled—a triple-turned villain. Then, had he added to the qualifications of a forger and a thief, the further pretensions of bigamist, swindler, pimp, and [illegible] his claims, as far as precedents could go, to be entrusted with the moral and religious education of English youth of both sexes, and to become a director of the public and private entertainments of the upper classes of society, would have been irresistible; and, by the same rule, he would have been qualified for becoming an active agent in the "praise offerings" occasionally offered up by congregated thousands under the venerable domes consecrated to the worship of our God.

ANSWER OF METASTASIO TO THE CHEVALIER DE CHASTELLUX'S LETTER,

Which appeared in the Harmonicon of May last.

(Now first published.)

SIR, *Vienna, 15th Jan. 1766.*

HAD I seen some few olympiads less, the vigour, the erudition, eloquence, and politeness, with which you have pronounced the eulogium of music, would have induced me to abandon every other pursuit and devote myself exclusively to that art; but at my time of life, it would not surely be very praiseworthy in me to imitate some of the warriors of ancient Greece, and bring my [illegible] over my lyre. However, I am amply repaid for this [illegible], by the pleasure of finding myself so nearly in accordance with one whose favourable regard I am anxious to merit, on the critical support of my opinions.

We are both quite perfectly agreed that music is a most ingenious, admirable, captivating art, able of itself to work wonders, and capable, when united with poetry, of turning no common riches to account, not only by marking and colouring its expressions by the powers of imitation, but also of imparting a tenfold energy to all the various emotions of the human heart. Nevertheless, I feel assured at the same time that you will join me in condemning the abuses to which artists have, in our days, subjected so delightful an art, borrowing at hazard the exclusive qualities of the former, in defiance of common sense; not unfrequently imitating the wild fury of the tempest when it would be more suitable to express the gentle calm and repose of nature; or the [illegible] joy of the Nereids, instead of the profound grief of the Trojan slaves or the suppliant Argives. Hence, the confused spectator, taught to feel passions and affections altogether at variance with the poetry, is induced to condemn them both; or, at all events, is reduced to the mere mechanical pleasure derivable from the harmonious proportions of sounds, or from the extraordinary compass and flexibility of some singer's voice. I could well pardon so considerable an abuse on the part of the musical composer,

received opinions of the day, and therefore open to much dispute, might not be defended with advantage; but for such a measure I am not at all qualified, either by nature or profession. In [illegible] of this kind I am sure you will agree with me, that but too often the desire to gain the victory in the argument predominates over the pure love for truth, and that [illegible] are more frequently the [illegible] either [illegible]. Besides, I have but little leisure, and that little is still [illegible] by the fair [illegible] of the [illegible] the [illegible] of the [illegible] who [illegible] is pleased to [illegible] but [illegible] for [illegible] and to whose gratitude [illegible] still to pay his homage, though in the opinion of some he [illegible] perhaps was the [illegible] of [illegible] the [illegible] of Horace:—

[illegible]
[illegible]

I am, with all respect,
Yours, &c.
Metastasio.

ON THE JEW'S HARP.

The origin of the Jew's harp is lost in the long lapse of time, and, indeed, never till now attracted sufficient notice to be worth the [illegible] of musical antiquarians. This little instrument is in very common use in all Europe, and more especially in the Netherlands and the Tyrol, where it is the delight of the peasants and their lasses. The Jew's harp is also known in [illegible], and the [illegible] of [illegible] in [illegible] of its [illegible]. It is composed of two parts, the body and the tongue, denominated by the French [illegible].

The body has some resemblance to the handle of a [illegible] kind of [illegible]; the tongue consists of a little strip of steel, [illegible] to the upper part of the body and bent at its extremity, so that the finger may strike it more easily. [illegible] have used to [illegible] [illegible] and [illegible]. Mr. Eulenstein has, however, acquired a reputation by his performance on this simple instrument, and is much talked of in the [illegible] of Europe.

The Memoirs of Madame de Genlis have made known the astonishing powers of a poor German soldier on the same instrument. The [illegible] of a [illegible] in the service of Frederick the Great, who, finding himself one night on duty under the windows of the king, played the Jew's harp with so much skill, that Frederick, who was a great admirer of music, thought he heard a distant orchestra. Surprised to learn that such an effect could be produced by a single man with two Jew's harps, he ordered him into his presence; the soldier refused, alleging that he only could be relieved by his [illegible], and that if he quitted the king would punish him the next day for having failed to do his duty. Being presented the following morning to Frederick, he was loaded with [illegible], and received his discharge and fifty dollars.

This man, whose name Madame de Genlis does not mention, is called Koch; has no knowledge of music, and owes his success on this poor instrument entirely to his natural taste for the art. Koch made his fortune in travelling and playing in private and public, and now lives retired at Vienna, at the advanced age of more than eighty years. He used two Jew's harps at once (in the same manner as the peasants of the Tyrol), and produced, without doubt, the harmony of two notes struck at the same instant, which was considered by the musically-curious as something extraordinary, when the limited powers of the instrument were remembered. It was [illegible] to require that all the [illegible] should be extinguished, that the [illegible] produced by his playing might be the more [illegible]. It was reserved, however, for Mr. Eulenstein to acquire a general reputation on the Jew's harp. After [illegible] years of close application and study, this young artist has obtained a perfect mastery over this unmanageable instrument.

In giving some account of the Jew's harp considered as a producer of musical sounds, I shall now present the result of his discoveries. A Jew's harp, taken singly, gives whatever grave sound one may wish to produce, as a third, a fifth, or an octave. [illegible] the grave tone is not found in the bass Jew's harp, [illegible] not to the [illegible] of the instrument, but to the [illegible]. In [illegible] the order and [illegible] to [illegible] which [illegible] of [illegible].

The Jew's harp has three different [illegible]: the low tones of the first octave have some resemblance to those of the flute and clarionet; those of the middle and high, to the [illegible]; and the harmonical sounds are [illegible] to those of the Harmonica. It [illegible] that the [illegible] of tones affords [illegible] a great variety to the [illegible], which is always [illegible] upon as being [illegible] and [illegible] on account of the [illegible] of the instrument.

It was not thought possible to derive much pleasure from any attempt which could be made to conquer the difficulties of so limited an instrument, because, in the course of these [illegible] there were a number of [illegible] which could not be filled up by the [illegible] of the player; besides, the most simple modulation became impracticable. Mr. Eulenstein has remedied this inconvenience by joining sixteen Jew's harps, which he tunes by putting smaller or greater quantities of sealing wax at the extremity of the tongue. Each harp has [illegible] the [illegible] of the [illegible] and [illegible] performer [illegible] of the [illegible] in changing the harp. Thus these [illegible] one [illegible] the [illegible] as [illegible] upon the [illegible] but upon the [illegible]. The [illegible] of the Jew's harp [illegible] by the [illegible] and [illegible] of the [illegible], the [illegible] of which [illegible] the tongue of the instrument. The [illegible] of the lips with the breath [illegible]. It is [illegible] to be [illegible] that this curious instrument is very [illegible] to the lungs and [illegible] to the teeth, [illegible] when the tongue [illegible] nearly the effect of [illegible]. The [illegible] of his skill and [illegible] Mr. Eulenstein has not [illegible] a host of difficulties and met many [illegible], but [illegible] all who have heard him. He has [illegible] the [illegible] of art and [illegible] to [illegible] the [illegible] of his [illegible], and the most [illegible] have been obliged to render [illegible] to his talent. The [illegible] with the [illegible] in applauding the [illegible] of Mr. Eulenstein. His variations upon the air [illegible] be more agreeable. I have heard him [illegible] a duo with Mr. Stockhausen on the pedal harp, the latter accompanying him pianissimo, and touching the chords lightly so that M. Eulenstein's part in the duo could be perfectly heard.

It is regretted by many persons, who allow all due praise to this young artist, that he has employed his time and talents so laboriously to perfect this most ungrateful instrument. This regret would be just, if Mr. Eulenstein were a musician, like Koch, who only merited this title whilst his harp was in his mouth; but Eulenstein is a good performer on the violin, and very skilful on the guitar; and he now applies himself to the study of composition, and intends to establish himself at Paris for some time on his return from England. His friends cannot too much encourage him to complete this design. With the talent and patience which he has proved he possesses, he cannot fail to make great progress on the guitar, and to emulate honourably the works of MM. Sor, Carulli, and Carcassi.

J. Amedee-Lefevre.

ROUSSEAU'S MUSIC.

To the Editor of the Harmonicon.

Edinburgh, June 17, 1826.

Sir,

I send you one of the airs of Rousseau's celebrated *Devin du Village*, with an accompaniment, in the modern manner, for the piano-forte, by a musician. Rousseau was far from being a skilful artist, but he was a critic of the highest class. His writings on the subject of music are as much distinguished for their enlightened views and sound criticism, as for the elegance of their style. He was the first French writer (for he was a Frenchman, in relation to literature) that awakened his countrymen to a sense of the beauties of Italian music, and weaned them, in some measure, from their attachment to Lulli and Rameau. His own musical compositions bear strong marks of the same refinement of taste. His melodies are simple and unambitious, and have a little of the French taste; but they have much of the grace and elegance of the Italian school. They are, too, very expressive, and nicely adapted to the emphasis and accentuation of the poetry; and it is not one of their least merits that from their smooth and natural structure and moderate compass, they are in general very easily sung. It has often occurred to me that the airs in the *Devin du Village*, with a modern accompaniment for the piano-forte (instead of a dry and meagre bass), would prove a very interesting publication; and your insertion of the specimen now sent* (if it happen to please you) may perhaps induce some musician of talent to undertake the task, which would not be by any means tedious or difficult.

I am, Sir,
Your very obedient servant,
G. H.

THE ORCHESTRA OF THE KING'S THEATRE.

To the Editor of the Harmonicon.

Sir,

Under the head of "King's Theatre," in your last Number, you pay a flattering compliment to the "altered and comparatively ill-paid orchestra" of that establishment; but perhaps you were not aware of the actual amount of the "impediments" which it has had to overcome this season. The introduction of a bevy of boys, to the exclusion of many excellent performers, who had learned by experience the nature of a duty which nothing but long experience can teach, was the beginning of our troubles: the want of anything like system in the general management of the theatre; the multitude of directors, not one of whom seemed to have the least knowledge of his duties; and the manner in which the rehearsals have been conducted;—all these have combined to render the present one of the most arduous, and at the same time one of the least creditable seasons for the band that, after some years of service, I ever knew. It has happened more than once, that, but for the promptness shown by Mr. Cramer and M. Spagnoletti, the performance must have stopped entirely; and people unaccustomed to the opera have frequently witnessed our confusion, imputing it, no doubt, to our want of attention or of ability. To remove blame from the band, and to throw it on those who really deserve to bear it, is the object of this letter; the insertion of which will much oblige

One of the Ill-paid Orchestra.

Haymarket, July.

CARL MARIA von WEBER and MEYERBEER.

Among the numerous literary communications which Weber furnished for various German periodical works, there is one that, by the liveliness of its style, the warmth of its praise, and of its censure particularly, commands attention. It is a critique on the opera *Alimelek* of Meyerbeer, the author of "Il Crociato," contained in the 17th volume of the Leipzig *Musikalische Zeitung*, 3d November, 1815, and appearing under Weber's signature. In the introductory part, a bitter, sarcastic philippic is uttered against his countrymen, who, with all their "pretended patriotism," persevere in their absurd admiration of whatever is foreign, and unaccountably neglect such excellent original works as this opera by a native composer. Mr. Meyerbeer (says Weber) has hitherto (1815) acquired fame only as a great piano-forte player, while but little justice has been done to him as a composer. The great works in which he has proved his genius—the operas *Jephtha*, performed at Munich, and *Alimelek*, produced at Stuttgard, and often repeated at Prague, and his grand oratorio, *God and Nature*, have either been passed over in silence, or mentioned in terms of doubtful praise.—

It is truly deplorable that a composer should be so often at the mercy of mere critics, whose other merit consists in the knack of setting themselves in print, or even longer, has made the heralds and proclaimers of the public opinion. How often is their judgment influenced by illiberal, selfish motives. Against this unfair attack upon the *Musikalische Zeitung* the editor, Mr. Rochlitz, defends himself in a subjoined note. Weber returns at last to the opera *Alimelek*, and after stating with how much wit and genius [illegible] the story (from the Thousand and One Nights) has been dramatised, he thus concludes: "The unity and keeping of the whole opera is an advantage that few compositions like this possess. In addition to which, how many proofs of a devoted study of the art,—what a beautiful combination of original melodies, in various forms, each preserving a character peculiar to itself. No prolixity in the work, all dramatically true, all full of lively imagination, of novelty, and frequently humorous too! The declamatory part always cor-

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* Inserted in page 1[illegible] of the musical department of the present Number.

[illegible]

[illegible]

his own. According to the system of carrying down the salaries of the minor performers, in order to give enormous sums to the principals, the choristers had been paid during the first part of the season five shillings and sixpence halfpenny per night, or [illegible] per week, out of which they had to buy shoes, gloves, and feathers, adapted to the costume of the various characters; they had for some months to attend the rehearsals every day from half past nine to five; on some days dinners were to be found there, but were often neglected; and they were now performing the characters of Grecian virgins in the garb of Spanish peasants, &c. and princesses, of such extraordinary beauty that they might have been mistaken for [illegible], were sent down to them from the wardrobe. In the course of the season Signor Velluti interceded for the choristers,* and obtained an advance of their salary to eight shillings per night. The latter season Madame Pasta interceded for them, and obtained the enormous advance of one shilling and sixpence halfpenny, making altogether seven shillings per night.

Review of Music.

Haydn's Masses, *with an Accompaniment for the Organ, arranged from the Full Score, and respectfully inscribed, by permission, to* His Serene Highness, The Prince Esterhazy, *by* Vincent Novello, *Organist to the Portuguese Embassy in London.* (Novello, 24, *Wigmore Street, Cavendish Square.*)

This present publication was not only commenced, but, we believe, nearly completed before ours began: according therefore, to the rule that we laid down at setting out, we should have stood in need both to the proprietor and the public had we not noticed it in our review. But a work of such importance, on which so much talent and time have been bestowed, and so large a capital has been risked, is entitled to any exception that can be made in its favour; indeed we should have felt that we had acted without a becoming zeal for the true interests of the art, and with an indifference not very creditable towards those who have been engaged in so praiseworthy an undertaking, had we not employed what little power we possessed, in assisting to draw attention to such a publication, and to make it widely known. At the same time we must add, that it is not our intention to enter [illegible] into the examination of compositions that are of so many years' standing, and go to such an extent; we cannot do much more than offer a general opinion of these works.

M. Bombet, otherwise Louis de Stendhal, otherwise M. Beyle, in his *Lettres sur Haydn*, makes the following remarks on these Masses:—

"Haydn, who soon possessed the treasures of ancient church music, the profound knowledge of counterpoint which modern Italians sacrifice to an effeminate harmony, and the [illegible] manner of the Germans in this style of composition, saw that [illegible] in his own opinion of propriety, he should create a style entirely new; he borrowed therefore little or nothing from the ancients; he retained, for the sake of its noble [illegible], part of the lofty but gloomy character of the ancient school; he supported, by the richness of his accompaniments, new melodies, tender, full of dignity, but more devoted to [illegible]; and he occasionally decorated with graces his noble manner of singing the praises of God, and thanking him for his benefits.

"He had no precursor in his style, except San Martini, the Milan composer."*

Thus it is that this volatile, but amusing [illegible] but erroneous writer, speaks of Haydn's productions for the church, and condemns, in few words, such men as Carissimi, Leo, Caldara, Astorga, Graun, Pergolesi, Hasse, and a host of others. Criticism like this we should never have noticed, but that the *Lettres on Haydn* have, in one shape or other, been much read, and a better opportunity of pointing out some of the many inconsiderate expressions of these authors will in all probability never again occur. The fact is, that Haydn did not attempt any fresh arrangement, or expend his labour in search of a new style, in composing his Masses; in the fervour of his conceptions, and in their choice, he was much governed by the abundance of precedents which both the Italian and German schools afforded; but in giving up [illegible] to the genius unfettered by authority, his genius is distinguishable in three things, chiefly in the originality of his melody, the unusual vigour, and novelty of his accompaniments, and the extraordinary power he exhibited of so treating even well known subjects, as to impart to them all the freshness of novelty. But the genius of a composition, that of many of his [illegible] [illegible] where they are devout, and lively where he finds them [illegible] Haydn's melody: we truly admit that he had not so often followed these examples in this one respect, for we cannot help thinking that some of his movements are written in too theatrical a way for the Mass: in any other part of the service, such [illegible] might be tolerated; but when we hear the *Agnus Dei* set to a [illegible] tune, our feelings and judgment, [illegible] it must be said, from a mild Protestant education, lead us to consider such a [illegible] as a breach of religious propriety, and a violation of good taste. We are confirmed in this opinion by one of the most correct, accomplished, and pious [illegible] of the age,† who says, "Let us remember the *Kyrie* and *Agnus Dei* in the [illegible]; but at the [illegible] when the *Kyrie* [illegible] and the [illegible]." And yet this writer a very [illegible] in relation to church music, as is shown by his [illegible] up the *Agnus Dei* to the [illegible] of a composer, [illegible] to [illegible] and [illegible] in any part of the service.

This publication includes the sixteen Masses of Haydn, which occupy in an oblong large folio, between seven and eight hundred [illegible] closely engraved plates.

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* And the gentleman [illegible] of the Italian's [illegible] to the theatre.

* * Haydn qui connut de bonne heure le [illegible] de Palestrina [illegible]

† [illegible] *Lettre XVI.*

* Charles Burney, Esq. ‡ [illegible] § [illegible]

[illegible]

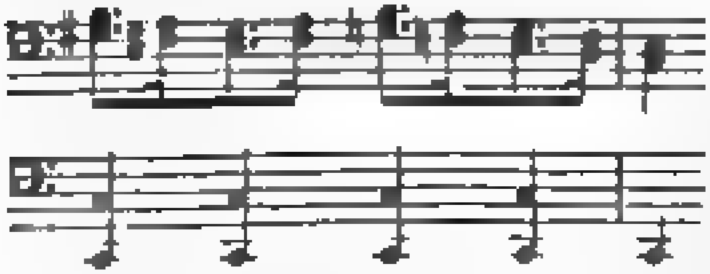
have really, and in the strict sense of the word, cultivated their taste for music.

In point of execution, this, undoubtedly, must be ranked as a difficult composition for the piano-forte; no ordinary player will draw much from it: for though it has no passages of extraordinary rapidity, or requiring great compass and strength of hand, yet that style of performance which is the result of experience and an extensive knowledge of music, is absolutely necessary to give such effect to the sounds as it peremptorily demands. The violoncello part does not require a brilliant performer; it is in truth easy; but taste and judgment are quite necessary to such as would do justice either to the composition or to the accompanying player.

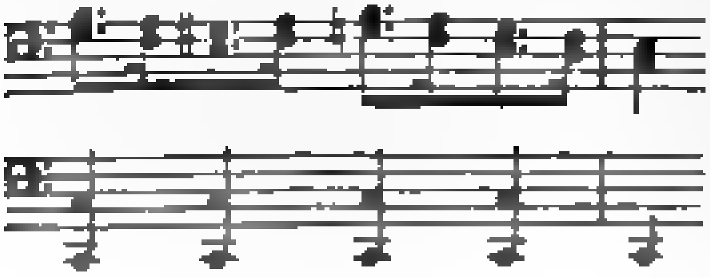
DUETS, PIANO-FORTE.

1. MEYERBEER'S OVERTURE *to Emma di Resburgo, arranged for Two Performers on the Piano-Forte, by* J. MOSCHELES. (J. F. Latour, 50, *New Bond Street.*)
2. OVERTURE *to the Wager, as performed at the Theatre Royal, Drury Lane; composed by* T. COOKE, *arranged as a Duet by* G. BLACK. (Clementi and Co., 26, *Cheapside.*)
3. OVERTURE *to Faustus, by* SPOHR; *arranged as a Duet by* J. F. BURROWES. (Goulding and D'Almaine, 20, *Soho Square.*)
4. OVERTURE *to* Die Geister Insel (*The Island of Spirits*), *Composed by* ZUMSTEEG, *arranged as a Duet, by* JAMES [illegible]. (Moore and Co., 11, *Holborn Bars.*)

THIS overture is a most flimsy production, destitute of originality, made up of recollections,—and these not the best,—of Rossini, and will certainly not add to the fame which the brilliant and charming opera of *Il Crociato* has obtained for its author. We should rejoice to see more frequently masters of Mr. Moscheles' eminence on the piano-forte employed in condensing, for that instrument, the works of our great originals, (Clementi and Hummel upon Mozart and Beethoven, we think as happy a coalescence as *Cole upon Littleton*,) and trust it may eventually rescue them from the unhallowed hands of the host of arrangers now continually at work upon every degree of author indiscriminately. In the present instance, however, he has too humbly employed his valuable time and talents: the following combination we pronounce to be a vile jargon:—



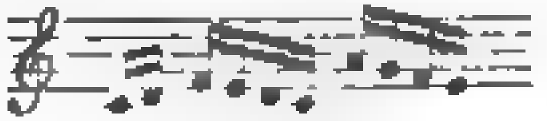
The least of change that could make it endurable, would be to denote the two first sharps in the bar thus:—



Mr. Cooke's overture makes up in ammunition (of which may be said in the musical, as of charity in the moral world, that "it covereth a multitude of sins") for what it lacks in originality. This great virtue, however, in musical composition, is not dependent on a large quantity of drums and trumpets, (and we recollect on hearing this overture to have thought Mr. Cooke a little *ultra* in that respect,) which should rather be considered its auxiliaries than its constituents.

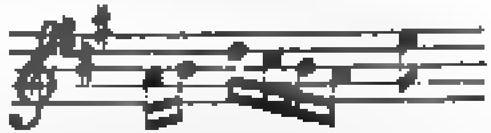
Mr. Black's task, with a composition of such simple construction, was an easy one, and he has performed it unexceptionably: he will do well, however, to notice, that in a passage of syncopation, as at page 9, one hand only should be employed upon the syncopated notes, the other acting as its guide, by striking on the measure-notes of the bar.

With all our admiration, which is not a little, of Spohr, both as an author and performer, we are impelled to say of this overture, that it is a most tiresome, dreary, uninteresting mass of crudity and chromaticism, destitute of melody, and with not one feature of originality: even the chief motivo



&c.

is the same as that of a Sonata of Beethoven:—



The opera itself is on the other hand a masterly composition, abounding in fine airs, both of the pathetic and heroic character. Of Mr. Burrowes it is due to say, that he has made the best of a bad job.

Concerning Mr. Zumsteeg's overture little need be remarked: the piece to which it is prefixed we presume to be a melodrame, performed at some German *Coburg* or *Surrey* sort of theatre, and is about the standard of the overtures introduced at those theatres of ours. Whether it be to the author or the arranger that we are indebted for the frequent successions of perfect fifths that occur, we cannot say: see page two, lines two and three—page seven, line two, &c.

The favourite AIRS *in* MAYER'S *Opera* MEDEA IN CORINTO, *arranged for the* PIANO-FORTE, *with an accompaniment for the* FLUTE, *by* P. T. LATOUR, *Pianiste to His Majesty. Book 1st.* (*Latour, 50, New Bond-street.*)

MR. LATOUR has chosen, for his first number, four pieces from Mayer's opera that are most admired, and has adapted for the piano-forte: they are "*Amiche, cingete la chioma di rose*," the opening chorus of the second act;—"*[illegible]*," a beautiful air that ought to be sung by *Egeo*, in the first act, but which is changed at the King's Theatre for a piece from another opera;—"*Non palpitar*," the duet in the second act, for Giasone and Creusa; and "*Dolce fiamma*," the air that is sung by *Egeo*, instead of that which appertains to the scene. It is perhaps unnecessary to say, that all these are arranged in a way that shows great experience of the instrument, and a practical knowledge of what is likely to promote a wide circulation. They are within the reach of most performers, whether on the piano-forte or flute, and are published at a reasonable price, the prevailing practice being considered.

1. A Theme by Mozart, with an Introduction and Variations for the Piano-Forte, by D. Schlesinger. Op. 4. (Cramer and Co. 201, Regent Street.)

2. "Una voce poco fa," and "Ecco, ridente il cielo," from Rossini's Barbiere di Siviglia, arranged for the Piano-Forte, by Camille Pleyel. (Cocks and Co. Princes St.)

We do not recognize the theme on which M. Schlesinger has decorated; [illegible] is very simple, and not new here. The variations, if not stamped by any distinct mark of novelty, are at least very [illegible] and [illegible]. The same may be said of the Introduction, which, nevertheless, is a little too chromatic; [illegible] we might add [illegible], however, Mr. S. does not [illegible] though we confess [illegible] that the greater part of [illegible] of his other productions. The price is the greatest difficulty about it, and which we suspect will operate as a [illegible] drawback to its sale. What blindness still prevails on this subject!

The two airs from Rossini's best opera buffa are cleverly arranged by M. Camille Pleyel, who certainly is very skilful in this sort of [illegible]. His Introduction is [illegible], and we were glad to find that he had not transposed [illegible] for the sake of facility. It remains in [illegible] returns to [illegible], which, with its natural movement, makes a good finale to the divertimento.

Third Air, with Variations *for the* Violin, *and Accompaniment of* Orchestra, *or* Piano-Forte, *by* C. De Beriot, *Violon de la Chambre du Roi de France. A new edition, corrected, improved, and fingered by the author.* (Boosey and Co., *Holles Street.*)

This is the air performed in so admirable a manner by M. De Beriot at the Philharmonic concert, and in other places during the last season. After an introduction, a cantabile appears, the variations [illegible] with great success, and [illegible] as a Rondo [illegible] the variations [illegible] part of the work, and these we [illegible] purpose [illegible]. The [illegible] M. Beriot [illegible] board [illegible]. The [illegible] to show the expression of the player. The [illegible] a [illegible] of arpeggios embracing the whole compass of the instrument, and [illegible] favourite passages [illegible]. A [illegible] very simple in its form [illegible] which latter is also printed in a separate sheet. This will be an interesting publication to the amateurs of the instrument, and is very deserving of their attention.

The Notation of Music Simplified, *or the development of a System in which the characters employed in the notation of Language are applied to the notation of Music. By* Alexander Macdonald. 1826. ([illegible])

That a system of musical notation, preferable in many ways to that at present in use, might be devised, there can be little doubt; but it is not less certain that to produce any great change in a method so long adopted, so deeply rooted by the usage of centuries, is next to impossible, unless the alterations be brought about in a very gradual, an almost imperceptible manner; but which [illegible] a period of not much less duration than that which has established any existing mode would be required. [illegible] to say nothing of the [illegible] such an attempt, and therefore the usual objection to [illegible] prejudice, which, as we daily see, so promptly opposes the most obvious and easily effected improvements, would meet with no [illegible] any general plan of [illegible] and at once render it abortive.

Mr. Macdonald's system is [illegible] simple and ingenious. [illegible] but as proposed [illegible] use. The [illegible] the fourth added line above the bass to the sixth added space above the treble, [illegible] designated by means of letters from the old English, the Roman, and Italic alphabets; the Times by fractions; the Rests by numerals, 1 representing the semibreve, [illegible]; the Sharp by an acute accent; the Flat by a grave one; the Natural by a perpendicular line. The Comma supplies the place of a single Bar, and the Dash that of the double Bar. The Dot is expressed by the apostrophe, and the Rest by the numeral of the note intended to be represented. The first line of our national air, "God save the King," therefore is thus expressed in four parts, in his new notation:—

[illegible]
God save great George our King,
[illegible]

The author's motive for suggesting this system cannot be better explained than in his own words:—

"Happening [illegible] to look over a volume containing many of the best and most popular songs of the day, I could not help regretting that it [illegible] with no better a key to these [illegible] than a reference to the use of other songs. I reflected upon the [illegible] of the several songs [illegible] the expense, considering that the music of a single song is often more than a shilling, and that it would not [illegible]. Such reflections induced me to [illegible] a System of Musical Notation, by which [illegible]."

The advantages of this are simplicity, [illegible] compactness, and that it requires no other [illegible] in common use. But we fear that when it gets into general practice, this [illegible] a better [illegible] the black letter of the [illegible]. However, Mr. Macdonald's [illegible] that all who feel [illegible] in these matters [illegible] themselves in possession of so [illegible] a [illegible] work.

A Word or Two on the Flute, *by* W. N. James. 8vo. 1826. (*Edinburgh*, Smith and Co. *London*, Cocks and Co. *Princes Street.*)

We view with great pleasure the decided advance of musical literature in this country, of histories and critical works on the art, by men of adequate qualifications,—for

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

Foreign Musical Report.

[illegible]

[illegible]

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[illegible]

[illegible]

[illegible]

The Drama.

KING'S THEATRE.

[illegible]

[illegible]

[illegible]

THE

HARMONICON.

No. XLV., September, 1826.

SUPPLEMENTARY MEMOIR OF PIETRO WINTER.

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

opera of this strong musical character, a distinct notion of situations is absolutely necessary in order to convey a clear and sufficient idea of the nature of the task of the composer, who, in the present instance, has been eminently successful in availing himself of all the means and strong contrasts presented to him by the poet. It now remains to speak of the piece with reference to the order and character of the musical pieces.

The Overture is pleasing and expressive, and chiefly remarkable for the skill exhibited by the composer in availing himself of the varied powers of all the instruments, in producing a grand and harmonious whole. The opera opens with a splendid and expressive chorus of Peruvian people, in an address to the rising Sun; and as it is not always the fate of good music to be wedded with good poetry, we quote the passage with pleasure*:—

The roseate dawn has driven
  The shades of night away,
The dark deep blue of heaven
  Is melting into day.
The silvery mists of morning
  In curling volumes rise,
As tho' the earth were wafting
  Its incense to the skies.
The power of day is spreading
  His rod of light on high,
His golden glory shedding
  O'er earth, and sea, and sky;
It sleeps upon the mountain,
  It plays along the brake,
It sparkles in the fountain,
  And dances on the lake.

Villacuma, the high priest, enters, and joins in the general hymn to the lord of day; he hails the brightness of his rising as a happy presage to the warriors of Peru, then engaged in the field against the foes of their country. Warriors, from a distance, are heard singing pæans of triumph, which are responded to by the chorus; and the scene terminates by a magnificent air of a warlike character sung by *Villacuma*. There is a not very successful attempt at humour in the character of *Pedrillo*, the servant of *Faulkland*; and in the second scene we are introduced to his master. He sings rather a noisy song, descriptive of a battle and of his own heroism, which at least has the effect of calling forth the following gay and satirical song from *Guliru*†:

We maidens, mark me! yield our love
  To none but to the brave;
We prize their worth all price above,
  But scorn the braggart knave.
Should the young hero steal a kiss,
  We hardly could say nay;
Should cowards venture on such bliss,
  Their ears the forfeit pay.

In scene the third we have the following grand chorus of victory‡:

All hail to the godhead whose power
  Rules round the bright empire of day!
The clouds o'er our country that lower
  He chases like night-dews away.
      Hail, all hail!
The ranks of our foe-men all shattered,
  Shall rally no more to the war,
As leaves in the autumn are scattered
  By the breath of the tempest afar.
      Hail, all hail!

This is immediately followed by a sestett and chorus, which some critics have considered as one of the finest compositions of the kind from the pen of the master. How animated the patriotic sentiments expressed by the warriors just returned from the battle field! How proud and soothing the invitations to repose uttered by the female voices! The simple and touching melodies of this piece, supported by the most energetic and expressive harmony, cannot fail to act like a spell upon every ear, sensible to the higher beauties of composition. The fourth and fifth scenes contain a succession of musical gems of the first water. The first is the tender and expressive duet between *Myra* and *Faulkland*, when he informs her of the prior claim of *Elvira* to his heart, tells her that the voice of imperious duty bids him leave her, and the two lovers bid each other a heart-rending farewell. This is followed by the recitative and air of *Mafferu*, a masterpiece of dramatic effect and characteristic music. Next comes the celebrated air of *Myra*, which breathes the very soul of tender melancholy, the effect of which is greatly heightened by the mellow tones of the horn in the accompaniment. Of all the pieces of the opera, this is the decided favourite in Germany. The words are as follow*:

How blest the hour ere sorrow
  Had chased my bloom away,
When each returning morrow
  Still found me free and gay;
But now in grief I languish,
  The day quite endless seems,
While night prolongs my anguish,
  And misery haunts my dreams!
'Tis love, fond, treacherous power,
  Has robb'd my soul of rest,
And bids me mourn the hour
  He first became my guest.
How blest the hour ere sorrow
  Had chased my bloom away,
When each returning morrow
  Still found me free and gay.

It would in this place be an act of injustice to Miss Paton, not to pay our feeble tribute of applause to the just, simple, and impassioned manner in which she executes this beautiful air, withholding every unnecessary ornament, and—will the gods believe it?—even concluding without a shake! Next follows a duet of considerable power between *Myra* and *Mafferu*. The latter is employing every art of persuasion to induce the hesitating princess to join himself and *Elvira* in the accusation against *Faulkland*, which he represents as merely an expedient to enable her to secure the affections of her lover. This is a composition of great power and sweetness united. In this piece we remark the only important deviation from Winter's score. In the original follows a splendid bravura air sung by *Elvira*, but in all probability the omission will be rather praised than blamed, when it is recollected that the air in question is one of the most difficult things written, and therefore far above the powers of the singer to whom the character is assigned, though it is but justice to remark *en passant* that Miss Hamilton's qualifications as a singer are far above mediocrity. In place of this bravura has been substituted a cavatina of a melancholy character taken from another of Winter's operas. A duet of a very vigorous and playful kind, between *Guliru* and *Pedrillo*, brings us to the finale of the first act, a composition that forms the triumph of the opera. The conduct of this piece is admirable throughout: there is a gradation of feeling and effect which cannot but strike even the least observing. From emotions of the softest and gentlest kind, the hearer is insensibly conducted to the grand, the awful, and the sublime. Preparations are made for a sacrifice to the sun; a chorus of priests and virgins opens the sacred rites; an air of the high-priest follows, when a march* is heard, and then the *Inca* enters, and sings the following sweet and devotional air†:

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* Arranged for the Piano-Forte, and printed in our Musical portion, p. 168.

† See Music, p. 170.

‡ See Music, p. 172.

* See Music, p. 174.

O Sun! in glory soaring,
  Beam gracious on our land,
Benignant blessings pouring
  On Peru's happy strand!
Accept the gift all lowly
  We bring with rites divine,
Thy smile can make it holy,
  And worthy of thy shrine.

The movement then progresses into a quartetto, which subsides in the following sweetly-supplicating chorus of virgins‡:

Before thy altar bending,
  A snow-white lamb we lay,
While with the incense blending
  Ascend the vows we pay;
And while we bow before thee,
  May this an emblem prove
Of hearts that now adore thee
  In spotless truth and love.

Here follows one of those strikingly-contrasted situations, of which Winter knew so well how to take advantage. A sudden tempest is heard to rage, and shake the sacred temple—all is agitation and alarm: the high-priest proclaims that the ORACLE is offended, and inquires what can break the spell, and appease the divinity. The Oracle speaks, announcing that one stands unpunished there who had dared blaspheme his name—vengeance is demanded, and *Faulkland* is named as the offender§. The high-priest commands the culprit to be hurried away to instant death. The *Inca* interferes; he demands who has heard the accused utter words of blasphemy against the sun, and *Mafferu*, *Elvira*, and *Myra* appear as witnesses of the fact. This introduces an air by *Faulkland* of a very varied and expressive character, in which tenderness is strongly contrasted with force and energy. The whole of this powerful and masterly movement concludes in a conflict between the feelings of the different parties, some demanding vengeance on the culprit, and others expressing a resolution to save his life.

The second act opens with a quintett and chorus of warriors and priests; part of them call on the *Inca* to pronounce sentence on *Faulkland*; part remind him that mercy is the brightest jewel in a monarch's crown; but urged by the solemn denunciation of the high priest, the *Inca* is obliged to comply. In this place occurs a beautiful trio between *Mafferu*, the *Inca*, and the high priest. In the second scene we have the following pleasing ballad, which is sung by *Balisa*, one of the Peruvian girls who attends on *Myra*, in order to arouse her mistress from the melancholy in which she has sunk since giving the evidence against *Faulkland*‖.

To love still a stranger
  Is this little heart,
Nor fear I the danger
  Of feeling his smart.
My heart of its freedom
  The value is taught,—
The men I never heed 'em,—
  Too wise to be caught.
If some ten or twenty
  Fond wooers I slight,
What of that? there are plenty
  Of gudgeons will bite.
To love still a stranger
  Is this little heart,
Nor fear I the danger
  Of feeling his smart.

In the same spirit is the quartett which follows, between the three Peruvian girls and *Myra*; this will not fail to be estimated by the generality of hearers, as the most beautiful piece, as to dramatic effect, in the whole opera*.

QUARTETT p. 186.

a 3.

The maiden who would slumber
  With bosom light as air,
Nor ever seek to number
  Long hours of grief and care,
    Must bid farewell to love.

Myra.

The maiden who would slumber
  With bosom light as air,
And pleasures without number
  Each passing moment share,
    Must welcome gentle love.

a 3.

To feel the grief that treasures
  The thoughts of past delight,
To mourn lost hopes and pleasures
  With each returning light,—
    Such—such the fruits of love!

Myra.

To feel the joy that treasures
  The thoughts of past delight,
And breathes new hopes and pleasures
  With each returning light,—
    Such—such the fruits of love!

a 3.

There is a cloud will lower
  On young life's opening day,
Still striving to o'erpower
  The brightness of its ray,—
    That cloud is hapless love.

Myra.

There is a beam of brightness
  Can sorrow chase away,
Can change the gloom to lightness,
  The night of grief to day,—
    That cheering beam is love!

In the third scene we find *Faulkland* in prison, who reasons musically on death, like another Hamlet, though not exactly with the same degree of inspiration. The recitative and air sung by him in this situation have powerful passages, and enjoy a just celebrity. Almost immediately follows the beautiful quintett, *Farewell, yet not for ever*, a composition of a very touching and effective kind. Scene the fourth, containing a comic song by *Pedrillo*, has been judiciously omitted, to give place at once to the finale, the most striking feature of which is the admirable mad scene of *Myra*, a composition abounding with the most vivid portion and the most impassioned expression,—and in which, both in her singing and acting, [illegible] evinces ample powers.* The remainder of the [illegible], descriptive of the [illegible] Hoffman's [illegible], and the [illegible] of happiness and joy [illegible] in the highest degree dra[illegible], [illegible] particularly the full chorus of joy with which [illegible] concludes.

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* See Music, p. 182.
† See Music, p. 183.
‡ See Music, p. 184.
§ The effect of the speaking in this place, accompanied by trombones, will not fail to strike the amateur as bearing a marked resemblance to the music of *Zamiel* in *Der Freischutz*; both however being imitated from *Don Giovanni*.
‖ See Music, p. 185.

* See Music, p. 186.

In conclusion, we congratulate the metropolis on having been favoured with one of the richest and most pleasing works of [illegible] ever presented for the [illegible] of its [illegible], and [illegible] of the English Opera House for the [illegible] and [illegible], and for the [illegible] with which he has brought forward another masterpiece of the German school. It will [illegible] in no small degree to [illegible] and [illegible] that taste for music which is so rapidly extending itself and gaining strength in this country.

Foreign Musical Report.

VIENNA.

Leopoldstadt Theatre.—We have here to boast of but little novelty. The most interesting piece produced since the last account we gave was, *Der Diamant des Geisterkönigs* (*The Diamond of the King of the Spirits*), the subject from that [illegible] for the stage, *The Thousand and One Nights*. The music is by Kapellmeister Gläser. The [illegible] a magic opera [illegible] from [illegible] machinery. Nymphs, genii, and fairies pass before us in rapid succession, and [illegible] of itself, then [illegible] in the air and [illegible] of the [illegible] of the stage. But [illegible] there was much for the eye, and much that was good and effective, and well adapted to the [illegible] of the [illegible]. Many of the [illegible] are marked by great sweetness and [illegible], and several of the concerted pieces are [illegible] of the author's [illegible] in composition; upon the whole, we regard it as one of the most successful pieces that has proceeded from M. Gläser's pen. The overture was [illegible], and a highly characteristic [illegible] of the subject. It was what [illegible] might [illegible] of the piece. It ended with a fugue which was highly [illegible] and admirably executed. The same [illegible] of the [illegible] of the opera, [illegible] of several new passages of great beauty for the harp and violoncello. Indeed, on hearing this piece, [illegible] that so much of what is good and [illegible] should be lost upon a subject and upon poetry so utterly unworthy of being wedded to [illegible] of such conditions. It is Heaven's [illegible] upon [illegible]. Besides this, we had a new romantic piece, entitled *[illegible]*, from the pen of Kapellmeister [illegible] Müller. There is some good music in the piece, but the poetry is extravagant, and of itself sufficient to sink the most [illegible] music in the world. When will our composers select a little more proper [illegible]? This was followed by another piece, entitled *[illegible]* (*[illegible]*), the music by Kapellmeister [illegible]. This is an old piece revived, but the public seemed to enjoy it with all the relish of a novelty got up for the first time.

Josephstadt Theatre.—The best thing produced here for some time has been the [illegible], for the benefit of Mad. [illegible]. The characters were cast as follows: *[illegible]*, M. [illegible]; *[illegible]*, Mad. [illegible]; *[illegible]*, M. [illegible]; *[illegible]*, Madame [illegible]; *[illegible]*, Mad. [illegible]; *[illegible]*, M. [illegible]; *[illegible]*, M. [illegible]. In all respects, as far as regarded both singers and orchestra, the opera was admirably performed throughout. [illegible] of the acting of Madame [illegible] that it was effective, would be to say but little; it was touching in the highest degree, and called forth loud and spontaneous bursts of applause. In spite of younger talent that is continually springing up, the [illegible] of this [illegible], both of voice and action; and though years will creep on, her fame will flourish in all its pristine vigour.

BERLIN.

Königstadt Theatre.—A pleasing piece, new to our stage, was recently produced here, entitled *Euphrosyne*, translated from the French, the music by Méhul. The principal character was admirably supported by Madame Seidler, and the other parts were well cast. The [illegible] and characteristic [illegible], and several of the [illegible] were warmly encored. The opera is intermingled with dances, which gave it a spirited effect, and which were admirably executed by [illegible], and the rest of our corps de ballet.

Shakspeare's tragedy of *Macbeth* was produced here, in the new version of [illegible], and with the new music and choruses of Spohr; but neither seemed to possess sufficient charms of novelty [illegible] the [illegible]. The [illegible] the [illegible] of [illegible], and the [illegible] the [illegible] and characteristic music of Reichardt. We [illegible] the [illegible] to be highly [illegible]. A composer should be very cautious how he [illegible] his reputation, by attempting to [illegible] a [illegible] upon ground which has been pre-occupied. The [illegible] by the first production of Reichardt's music, in 18[illegible], and particularly the [illegible] of witches, is too fresh in the remembrance of the musical public to allow the acknowledged talents even of a Spohr to efface the impression.

We are happy to say, that Weber's *Euryanthe* continues more and more firmly to establish itself in the favour of the public; as we expected it would—genius and original talent are sure to find their level.

After this, we had an opera in three acts, from the French of Scribe, entitled *Le Maçon*, the music by Auber. This piece is full of spirited and characteristic airs, among which the one beginning *[illegible] l'Aurore*, is become a great favourite among us.*

Königstadt Theatre.—The *Tasso in Italia*, as newly set to the excellent text of [illegible], and the [illegible]

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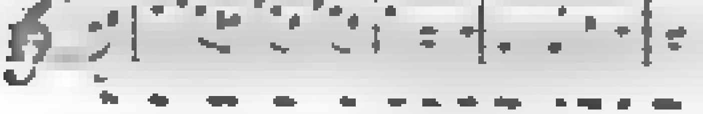
* Several of the passages in this are of the most touching kind, as witness the following:



But the effect is quite [illegible] when the [illegible] applied to the words of the [illegible]. "[illegible] The [illegible]." The [illegible] should have been [illegible] for the following [illegible], which [illegible] the [illegible] of [illegible] and [illegible].

* We shall take an early opportunity of presenting our readers with this air arranged to English words.

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

ROME.

Teatro Tordinona.—The principal artists of our company here are *prima donna*, Carlotta Carelli; *soprano*, Rosa Morandi; *tenore*, Antonio Ciabattini, Girolamo Cavalli, and Lorenzo Moroni; *basso*, Filippo Ferrari. The pieces given were Rossini's *Semiramide*, and Nicolini's new opera *Annibale in Bitinia*.

Teatro Valle.—Principal singers: *prima donna*, Virginia Blasis; *tenore*, Antonio Figaroni; *basso cantante*, Giuseppe Fioravanti; *basso comico*, Nicola De Grecis. The operas performed were, *La Pastorella feudataria* by Vaccaj, and the *Sposo fedele* of Pacini. Neither of these were very favourably received, though the exertions of the singers, and particularly the Blasis and De Grecis, were in the highest degree praiseworthy.

Madame Catalani gave a series of concerts here, which were all the rage. One of the journals speaking of this singer, informs its readers that she was born in the province of Urbino e Pesaro, the same which gave birth to Rossini, Crescentini and Pellegrini (known as the famous [illegible] in Vigano's ballets). By way of giving dignity to the subject, the journal goes on to inform us that it is also the native land of a Bramante, a Raffaello, a Barocci, a Timoteo, Zuccari, Genga, Lazzarini, and Perticari.

PALERMO.

The operas given here during the carnival, were Rossini's *Il Barbiere*, *Tancredi*, and *Zelmira*; Mercadante's *Elisa e Claudio*; and Donizetti's older opera *Zoraide di Granata*, which had been newly arranged and retouched by that master. The whole of these pleased. The Signora Feron was here some time, but the Sicilian climate did not agree with her, and she left us for Naples. Paganini is still with us, and has given one or two concerts, which, in spite of the exertions of this extraordinary man, were by no means well attended. The fact is, that the taste for concert music generally seems at a very low ebb in Palermo.

TURIN.

Teatro Regio.—Among the singers rising rapidly here into favour is the Signora Amalia Carlini, a singer of very pleasing person, and considerable powers of voice. When the Lalande was lately prevented from performing through indisposition, she learned the part of Desdemona in the extraordinarily short space of two days, and obtained great applause by her correct and spirited manner. A new opera was produced here this season, entitled *Bianca di Messina*, from the pen of Vaccaj, which obtained considerable success. According to the *Gazzetta Piemontese*, the two airs of the tenor, the opening air of the *prima donna*, and a duet, were the favourite pieces in the first act; in the second, a duet and a quintett. The Lalande and Signor Mari obtained great applause, and the opera is likely to have a run.

Teatro Sutera.—Principal singers: Maddalena Giorgi, *prima donna*; Giuseppe Crespi, *tenor*; Gio. Carbotta, *basso comico*; Raffaello Carmona, *basso cantante*. The season opened with Rossini's *Italiana in Algieri*, which pleased much. Afterwards was given a new opera, *L'Acquisto per viaggiare*, the music by Carlo Bajetti. This opera, which contains several airs, as well as concerted pieces, of no common character, was received with *furore*, and during the three first evenings the composer was called upon the stage at the falling of the curtain, to receive the congratulations of the public. Signor Bajetti is a native of Milan; his advance in the knowledge and practice of music has been rapid and meritorious. Some few years since he filled the humble situation of a chorister at the *Scala*, from which he rose to be director of the chorus in the same theatre. For a long time he was also a copier of music, and filled this situation under the great Winter, from copying whose works and watching his example, he doubtless caught some portion of the knowledge and tact for composition by which he is now distinguished.

BOLOGNA.

Teatro della Comune.—The principal artists of our theatre are: *prima donna*, Fanny Ayton; *tenore*, Ruggiero Ferrante, new to our stage; *buffo tenore*, Michele Cavara; *basso*, Francesco Lombardi. The season opened with the *Claudia* of [illegible], an opera which, in all its parts, bespeaks the hand of a master: this was followed by the *Gabriella di Vergy* of Tosi. Miss Ayton pleased much in this opera, and she gives great hopes of her becoming an actress as well as a singer, far beyond the common stamp.

FERMO.

A Signora Clementina Fanti, a pupil of the Musical Conservatory at Bologna, made her first appearance here in Rossini's *Turco in Italia*. Every allowance made for the trembling fears of the youthful debutante, she was found to possess powers far above the common class, and was received with great applause.

PISA.

The season here opened with a new opera, entitled *Enrico IV. al passo della Marna*, the music by a young aspirant to fame, named Giuseppe Magagnini, of the Accademia Filarmonica in Bologna. It met with a very favourable reception.

PIACENZA.

A Mlle. Favelli appeared here in Rossini's *Tancredi*, and was received with great applause: her voice is of a very superior quality, and her acting corresponds to the goodness of her school. The great success she obtained here has procured her engagements at a variety of other theatres. Milan, Florence, Bologna, and Parma are to hear her in succession, and after that Barcelona and Lisbon are to claim her in their turn.

GENOA.

The opera that has been the great attraction of this season is the *Crociato* of Meyerbeer. It was very respectably cast, and the house was filled every night almost to suffocation. It is to be continued next season, with the additional attraction of Rossi, Crivelli, and the Meric to fill the characters. Their engagements are already signed.

PARIS.

Mlle. Rostan has appeared at the *Théâtre Italien*, in *La Cenerentola*; but, with all the advantages possessed by such a singer, she could not efface from our recollection the charming manner in which Mlle. Mombelli filled the principal part in this opera.

The *Matrimonio Segreto* has been performed, but with very ordinary effect. The *Nouveautés* say that it has already wearied the *parterre*. Mlle. Sontag as Carolina was not very successful. In the first duet, *Cara*, which breathes so much tenderness, we regretted that her style was so overcharged with ornament, for surely this is a piece that demands a noble simplicity of manner. She introduced into the opera an air from Mozart's *Figaro*, in which she displayed all the richness and flexibility of her fine organ. The other characters were filled by Bordogni, Zuchelli, and Galli.

A new society has been formed at Geneva, which at least will not be likely to endanger the harmony that should reign in all states. The regulations are signed by M. Constant, President of the Federal Society of Music. [Doubtless this must be a musical society.]

A musical soirée has been given by the MM. Moralt of Munich, four brothers, two of whom are performers on the violin, and the other two on the viola and violoncello. In a quartet of Beethoven, the want of expression in the first violin was strongly felt by a number of amateurs of the severe style, and the effect altogether was very heavy. The brothers then sang several pieces for four voices without accompaniment, and were greatly applauded for the accuracy of their execution, and the perfection of their intonation. Mlle. Sontag appeared and sang most charmingly, which, to say the truth, broke the monotony of a concert that, without so agreeable an addition, would have been thought somewhat tedious.

At the last representation of the *Caravane du Caire* at the Grand Theatre at Marseilles, the feelings of the spectators were strongly manifested at the performance of the Greek divertissement which is introduced into this opera: the costume of the Hellenists was no sooner discovered than the applause from all parts of the house became quite clamorous, and continued for a long time.

On Monday, the 9th of August, Mlle. Sontag took her leave of us. The opera chosen for this occasion was *La Donna del Lago*, which was performed at the *Académie Royale de Musique*. Many dilettanti, whom the heat of the season had driven from Paris, quitted their rural retreats to be present at the representation, and that vast theatre was filled by a great display of elegance.

After an absence of many months, Madame Pasta is restored to the Parisian amateurs: but her stay will be for only a very short time, as she is to appear at *Naples* in the month of October, and to continue in that city till next spring. The dilettanti of London seem to have justly appreciated this celebrated singer; her dramatic talent could not but be well understood in the country that produced Shakspeare, and it has been remarked that ever since her first visit to London, her knowledge of dramatic effect has received a great augmentation.

The competitions for the prizes for the Violin and Violoncello, took place at the *Conservatoire de Musique* on the 7th and 9th of August, when M. Cuvillon, a pupil of Mr. Habeneck, and M. Bourgeois, a pupil of M. Kreutzer, were adjudged to divide the reward between them. The prize for the Violoncello was given to M. Dejazet, pupil of M. Norblin.

AMSTERDAM.

La Dame Blanche has been performed with vast success at the Hague; M. Alexis Collinet, manager, distinguished himself in the character of *George*, as did his wife in the part of *Jenny*; and Mlle. Duran received abundance of applause for her performance of the character of *Anna*.

YORKSHIRE AMATEUR MEETING.

We noticed the Sixteenth Anniversary of the amateurs of this county, on which occasion the new Music-hall at Sheffield was opened, in our Volume for 1824, p. 187, and the Seventeenth, held at Leeds, in that for 1828, p. 181, when we could not but commend the taste and judgment exhibited in the selection over the fashionable private concerts, performed by professors in the metropolis. The eighteenth anniversary was held in common at York, on the 8th and 10th of July last, having been postponed from the usual time in June on account of the elections. The public attention was considerably directed towards it, on account of its being held for the first time in the Festival Concert Room, which was graced by a splendid display of beauty and fashion; above 2000 persons being present on the first day, and 1800 on the second day. Although the postponement deprived the meeting of some of its most valuable attendants, the band nevertheless was numerous and complete, consisting of thirty-six violins and basses, and twenty-six wind and other instruments. The choruses were supported by upwards of forty voices; but, unfortunately, the reverberation of sound proved sufficiently great to impair their effect, although it was not perceptible in the glees, and scarcely so in the instrumental pieces. Nothing will probably correct this but lengthening the room, of which we are sorry to learn that there is no immediate prospect; and we are also grieved to find that an entrance to it through the great Assembly room has been denied, contrary to the wishes of some of its proprietors, and those too of high rank, on the plea that it would be degraded by being used as a passage; at the same time that it is let to itinerant jugglers—"admission, front seats, one shilling!"*

The following are programs of the performances, which commenced each day at twelve o'clock.

FIRST DAY.

Part First.

Grand Symphony (in F) Op. 93	Beethoven.
Glee (16 voices, double chorus) "L' ape la serpe"	Spofforth.
Overture (in B flat)	Romberg.
Song, "Softly sighs" (*Der Freischütz*)	Weber.
Aria (Violoncello Obligato)	Paesiello.
Chorus, "Oh! gather each flower" (*Maid Marian*)	Bishop.
Overture, "L'Alcalde de la Vega"	Onslow.
Ballad, "Cherry Ripe"	Horn.
Scena e Coro, "O sventura"	Rossini.

Part Second.

Grand Symphony (No. 12)	Haydn.
Song, "The Harmony of Peace"	Webbe.
Overture (Vestale)	Spontini.
Trio, "Che si può" (*Le Nozze di Dorina*)	Sarti.
Overture (Euryanthe)	Weber.
Glee (4 voices) "Mi dolce Venere"	Spofforth.
Chorus, "Pieno" (*La Donna del Lago*)	Rossini.
Grand Chorus, "Glory, praise!"	Mozart.

SECOND DAY.

Part First.

Grand Symphony (Pastoral) Op. 68	Beethoven.
Glee (4 voices) "In the lonely vale"	Callcott.
Overture, (*La Dame Blanche*)	Boieldieu.
Song, "Angel of Life"	Callcott.
Glee and Chorus, "Blow gentle gales"	Bishop.
Overture (Jessonda)	Spohr.
Song, "Non temer" (Violoncello Obligato)	Mozart.
Glee, (8 voices, double chorus) "Peaceful slumbering"	Storace.
Introduzione e Coro, (*La Donna del Lago*)	Rossini.

Part Second.

Grand Symphony (E Minor)	Mozart.
Song, "Friend of the Brave"	Callcott.
Overture (in C)	Beethoven.
Song, "Cara sposa" (Violoncello Obligato)	Handel.
Glee (5 voices) "Come, my dearest"	Attwood.
Overture (*Der Freischütz*)	Weber.
Glee, "When Hope Mark'd"	[illegible]
Song, "Cara adorata"	Paer.
Coronation Anthem, "Zadok the Priest"	Handel.

These splendid selections were performed, especially that of the second day, with a degree of spirit and precision which conferred the highest credit on the band, and on its skilful leader, Mr. Cudmore, who was as usual supported by one of the most

---

* We have heard that the Duke of D. and Lord M. have both expressed a wish to give up their shares in this noble building to the four subscribers, thus placing the scale of reason under the public control. A noble purpose, if true, both as regards charity and justice.

[illegible]

BIRMINGHAM MUSICAL FESTIVAL.

[illegible]

several pieces from Handel, Beethoven, Leo, &c., interspersed with favourite airs by the principal singers.

On Thursday Morning, the Sacred Oratorio of the *Messiah*, in which new arrangements are expressly made to introduce the wind instruments into some parts of the composition; and in others, Mozart's accompaniments will be used.

On Friday Morning, a Grand Selection, in which will be introduced, with increased effect, *The Triumph of Gideon*, as performed for the first time at the last meeting; the *Seasons* of Haydn; a Selection from *Judas Maccabæus*, in several parts of which all the wind instruments will be employed; a Grand Chorus, newly arranged, *Glory to God* and on *Hallelujah*, from Mozart; Choruses by Haydn, Marcello, &c.; Luther's Hymn, &c. by the principal vocal performers, &c., and concluding with *God save the King*, from the Coronation Anthem.

On Tuesday, Wednesday, and Friday Evenings, Grand Miscellaneous Concerts; and on Thursday Evening a Dress Ball, will be given at the Theatre.

His Majesty has again very graciously permitted the Royal Household Band to lend their assistance.

In announcing a list of performances in which is comprised a greater portion of novelty than has been produced at any former meeting; and trusting that the most difficult compositions cannot fail to be executed by such a band with the utmost precision and effect, the committee of management express a hope that the ensuing festival will prove one of the most perfect musical performances ever given in this country.

A Committee has been appointed to superintend the Letting of Lodgings; ample accommodation has thus been provided for visitors on moderate terms. The Register is deposited at the Birmingham Gazette Office.

The Drama.

King's Theatre.

On Saturday, the 15th of August, the last performance for the season took place in this theatre; three or four more nights were due, to complete the full number subscribed for, and which, doubtless, Mr. Ebers will be called upon to give some account of, and to refund a proportionate part of the sums paid by the subscribers, booksellers, &c. From the moment that Madame Pasta took her leave, the theatre was deserted by nearly every body, save the shopmen and orderly people. Signor Velluti sang to a receipt of five-and-twenty pounds; that is to say, he drew money enough to pay for lighting the house; for the morbid taste of some dozen people of fashion did not spread its contagion to the others who have ears to hear with; and the merits of the *Musico* are now very correctly appreciated by connoisseurs and amateurs, of all ranks and degrees.

In one of those extremely absurd chit-chat articles, as they are called, which a morning paper, of the highest respectability, sometimes suffers very unaccountably to creep into its columns, it was lately stated, that the evening previous to Signor Velluti's departure, as many of the nobility as were then in town called at his door to "pay their respects," and to invite him to return next season, promising him to put three thousand guineas into his pocket by means of a few private subscription concerts. The John Bull alludes to this in a few powerfully sarcastic lines, and ingeniously combines with its notice of the report, the present distresses of our manufacturers. There is not, however, we are quite persuaded, one word of truth in the affair, and the paragraph in question, like many others from the same source, and of a similar description, might be accounted for in no very amusing manner. The very same article stated, that Curioni is engaged for three months to sing at the Italian Opera in Paris. This is about as correct as the other. Curioni will be in London again in a fortnight, whence he will proceed to Birmingham, Liverpool, &c., having nothing whatever to do in the French capital, and intending to remain in England till the arrangements for the next season are made.

But concerning the abrupt shutting-up of this theatre, the fact is, that it was the collector of King's taxes who closed the doors of the house and the mouth of Velluti at the same moment! This activity of the taxing man has thrown a temporary veil over the real state of things at this concern, and averted the explosion which had been looked for from the smothered discontent of a host of disappointed persons.

At all events, such an affair is most disgraceful, for with only tolerable management the receipts of this theatre might, in the worst of seasons, be made to balance its expenditure. Generally speaking the profits ought to be great; and, in point of fact, whatever may have been artfully circulated to the contrary, they have been so, if calculated on an average of years. The *Literary Gazette* offers some able remarks on the state of this theatre: had the writer been further acquainted with its intrigues, he would have been better able to account for the exorbitant salaries of some performers,—the wretched pittances of others,—the wasteful expenditure resulting from ignorance, delay, and indecision,—the pernicious savings of expenses, and the senseless breaking of thousands;—he would have been prepared to explain to us why it is so often infested by persons destitute of character, and why a condemned, a notorious, an incorrigible felon,—one of the most enterprising villains that ever escaped execution—has been, and recently too, suffered to set his foot in the house, to hold for a time something like a direction in it, to insult by his presence every honest man in the establishment, and to prove the degraded state of our metropolitan morality.

English Opera House.

On Monday, August the 7th, Winter's opera, *Das Unterbrochene Opferfest*, or *The Interrupted Sacrifice*, translated and adapted to the English stage, was produced at this theatre, being the first time that it was ever heard in England. The characters are thus cast:—

The *Inca* of Peru	Mr. J. Bland.
Rocca, his son, a general in the army	Mr. Perkins.
Mafferu, a Peruvian general	Mr. Phillips.
Villacumu, High Priest of the Sun	Mr. [illegible]
[illegible], an Englishman, under the assumed name of [illegible]	Mr. Sapio.
Pedrillo, a Spaniard, [illegible]'s servant	Mr. Thorne.
A *Jew*	Mr. [illegible]
[illegible], a Peruvian [illegible]	Mr. [illegible]
Myrrha, sister to Rocca	Miss Paton.
Elvira, a Spanish captive	Miss Hamilton.
[illegible], *[illegible]*, *[illegible]*, Peruvian Girls	Miss [illegible]. Miss [illegible]. Miss Southwell.

Having, in the former part of this number, devoted so large a space to this work, we have only to add here, that it was performed in a very creditable manner by the establishment, and got up, as to scenery, decorations, &c., with great liberality; that the various persons engaged in it are entitled to much praise for the care with which they had studied their parts, and for their zeal in the performance of them; particularly Miss Paton, whose exertions fully entitle her to the very warm applause by which her efforts are nightly rewarded.

THE

HARMONICON.

No. XLVI., October, 1826.

MEMOIR OF GIUSEPPE TARTINI.

Giuseppe Tartini was born at Pirano, a sea-port on the coast of Istria, the 12th of April, 1692. He received the first rudiments of knowledge in the *Oratorio di S. Filippo Neri*, and at the same time imbibed a taste for music and the violin from his tutor, who was an amateur of the art. He afterwards went to complete his studies at the university of Padua, where he became a tolerable proficient in the science of jurisprudence, in which he would probably have excelled, had not his natural love for music led him to devote too much of his time to that more seductive study. He, however, found leisure for other accomplishments, and became so great an adept in fencing as shortly to surpass his master. Much practical knowledge in this art is apt to betray a man into too great a degree of self-confidence, and make him court opportunities for displaying his skill, even to the annoyance of those with whom he either associates, or comes into contact. Accordingly we find Tartini signalizing himself in several duels, in all of which he appears to have been successful.

At this period, too, love began to disturb the repose of the young artist. He had undertaken to give some musical instructions to the niece of the Cardinal George Cornaro, bishop of Padua. It was a dangerous charge;

> "From lips like those what precepts fail to move,
> Too soon they taught me 'twas no crime to love."

A secret marriage was the consequence, which drew down upon him the twofold vengeance of the Cardinal and of his own father. He was forced to quit his paternal roof, and seek his fortune in the world. To escape the rage of his enemies, he was obliged to leave his native town in the disguise of a pilgrim. After wandering for some time from place to place, he at last found an asylum in the convent of the *Friars Minorite* of Assisi, the prior of which was his relation. In this monastery he remained nearly two years, and found an opportunity of devoting himself to the study of the violin, which he had almost entirely neglected amidst the *dissipations* of Padua. But what above all served to initiate him into the secrets of music, and determine him to make it his pursuit through life, were the instructions of Padre Boemo, the organist of the convent, and a man of merit.

At length an unforeseen accident revealed his retreat. Playing one Sunday on the violin in the choir of the church, a sudden blast of wind blew aside the curtains of the place set apart for the musicians, and he was recognized by one of the inhabitants of Padua. He gave himself over for lost; but what was his joy and surprise when he learnt, that the Cardinal had been touched by the tears and sufferings of the young bride, had pronounced his pardon, and had for a long time past been seeking him, in order to restore him to the arms of his niece, who was pining away in secret anguish.

On his return to Padua, he applied to his musical studies with redoubled zeal, and shortly after, an academy of music being founded at Venice, under the auspices of the king of Poland, he was chosen a member. He accordingly repaired thither with his wife; but his stay in this city was of very short duration. Having accidentally heard the celebrated musician Veracini of Florence, he was at once so astonished and disheartened by the bold and new style of treating this instrument, that rather than venture upon a competition with him, he chose to give up his new appointment, and quit Venice. But this circumstance had a beneficial effect upon the mind of Tartini, by awakening an ardent desire of rivalling the efforts of that great artist, and by calling into action the latent energies of his own genius. He retired to Ancona, in order to devote himself without interruption to his studies. It was here that his talent was fully developed; and from this period (1714) may be dated his creation of a new method for the violin. It was here also that he made the discovery of *the phenomenon of the third sound*.*

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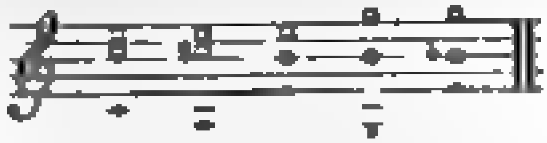
* The phenomenon of the *third sound* is thus described by an [illegible] author, then a contemporary of Tartini, [illegible]:—

Two sounds being given on musical instruments, that which of the upper being held as a [illegible] or [illegible] [illegible], another third sound will be heard. On the violin let the intervals [illegible], be sounded with a strong bow, and the third sound, represented by the black notes, will be heard, as in the following example:



A similar thing will occur if the same intervals be sounded by two players on the violin, distant from each other about 20 or 30 feet; always using a strong bow, and holding out the notes. The

[illegible]

MOZART AND SALIERI.

[illegible]

"[illegible]

"[illegible]

"[illegible]

"I am, &c.
"With the greatest respect,
"Your devoted Servant.
"*Döbling*, 10th June, 1824. "G. Guldener."

Attestation of Salieri's two Attendants.

"We, the undersigned, who are by profession attendants on the sick, [illegible] declare in the presence of God and man, that [illegible] we were called to attend the [illegible] Salieri, [illegible] to the Royal court, and that during the whole course of his illness [illegible] we never quitted him a single moment [illegible] we never heard such words uttered by the said Salieri, nor the slightest mention of anything alluding to it.

"In confirmation of this, we subscribe our names as follows:—

"Giorgio Rosenberg, "Amadeo Porsche,
"*Infermiere.* "*Infermiere presso il Signor Salieri, Maestro di Capella di Corte.*
"*Vienna*, 5th June, 1825.

N.B. Dr. Röhrig, the medical attendant of Salieri, confirms, as far as his knowledge goes, the above statement made by the two mentioned *infermieri*.

PRESENT STATE OF THE OPERA IN PARIS.

To the Editor of the Harmonicon.

Paris, Aug. 1825.

* * * * * *

[illegible]

[illegible]

[illegible]

[illegible]

AN APOLOGY FOR SIGNOR ROSSINI

[illegible]

[illegible]

[illegible]

[illegible]

BARBAJA AND ROSSINI.

[illegible]

LETTER I.

[illegible]

[illegible]

consequences of the crime. After all, there is nothing so very extraordinary in this kind of traffic; do we not see the peasants of Italy exchanging a horse for a cow, a sheep for a pig, a mule for an ass, and so on? However, were things limited to a mere exchange, it would not be so bad; but what shall we say of some of the bargains made of singers to another *impresario*? For instance, it is a known fact that Barbaja sold the celebrated tenor Rubini for a whole autumn to Signor Cattaneo, impresario of the theatre at Genoa; and it is within my personal knowledge that only last year he disposed of a whole company for a stipulated sum to the *impresario* at Milan; and that the company so disposed of was obliged, in spite of all its remonstrances, to perform a certain number of nights at the *Teatro del Re* in Milan, the same at the *Teatro Fenice* at Venice, and for a few nights also at Vicenza. I have likewise heard from persons of the highest respectability, that the tenor Donzelli, now in Paris, was exchanged for the dancer Albert; and that this gave rise to so serious a misunderstanding between Rossini and Barbaja, that the latter was actually obliged to hurry off to Paris in order to make his peace with the irritated *Maestro*. We have been assured that, while at Paris, he intrigued with the directors of the *Académie Royale de Musique* in order to get them to accept his singer David in exchange for Paul the dancer; but without success, as these gentlemen's consciences were really startled at the proposal, not having yet learned the secret of this scandalous traffic. In a word, it is known that at this moment there exists a private contract between Barbaja and Rossini, to engage all the artists of merit of every kind, that, by means of such a monopoly, they may lay under contribution all the theatrical directors of Europe, as well royal as noble, dictating their terms for artists, in the same manner as they recently did for Donzelli in Paris. The latter transaction was of a two-fold nature, and deserves to be recorded as a singular instance of intrigue and effrontery. Not only did Barbaja, by the aid of Signor Rossini, obtain from the royal administration a sum for the services of Donzelli, but also a further sum of 80,000f. by way of fine for his having broken his engagement, in the first instance, with Barbaja. And here we must not forget to mention, that Barbaja was afterwards forced, in consequence of the stir made at Naples for the loss of Donzelli, to engage the tenors Rubini for two months, Reina for six, and Winter for eleven, in order to complete the term of Donzelli's engagement there. But then it must not be forgotten, that these three tenors put together did not cost Barbaja the half of the forfeit which he received in Paris. In a word, if so barren and scandalous a traffic is permitted to go on with impunity, if the different theatrical directors, noble and others, do not make a circumstantial report to their respective governments, in order that measures may be taken to put down so strange and monstrous a monopoly, we shall soon see the living company of this scheming *impresario* overspread the whole of the theatres of Italy, as well as elsewhere; we shall see our poor *Maestri di capella* with their arms folded in hopeless inactivity, the interests of music ruined for ever, and every theatrical undertaking, save those of this daring monopolist, reduced to bankruptcy.

I am promised, from quarters where every dependence may be placed, all the particulars relative to the said compact made between Rossini and Barbaja; the moment I obtain them I will transmit them to your valuable journal, which has itself obtained so much credit, and shown itself worthy of the confidence of the public by exposing intrigue, and holding the mask of villany to the lash of the public scorn. It is of more importance to virtuosi, to theatrical establishments, and, in a word, to the art in general, to be made acquainted with the machinations of such men, than at first appears; and, therefore, I shall watch their motions with a jealous and vigilant eye. I shall also have occasion to speak of the noisy music of our time, which has not only ruined the voices of many young and promising performers, but has been destructive of melody, and of our simply beautiful operas, no less than of the harmony of a language which nature formed for music. Exhausted as this subject may appear to be, perhaps among the particulars I shall have to communicate, some may be found new and interesting.

I am, &c. &c.

Genoa, June 27, 1826. G. D. F.

WEBER'S LIFE OF AN ARTIST.

To the Editor of the Harmonicon.

Sir, *Dresden, August 12, 1826.*

You have taken so lively an interest in whatever concerned M. von Weber and his productions, that I am willing to suppose that the following information will be pleasing to you personally, as well as to your readers, if you think it worthy of a corner in your work.

It ought to be more generally known than it is, that M. von Weber cultivated the belles lettres with no little ardour, and often set his own verses to music. The greatest part of these are dispersed; and amongst his papers but a single work of any importance has been found; it is entitled *The Life of an Artist*, in which the author of the *Freyschütz* relates the particulars of his own life, and mingles in his narration many curious and critical observations on celebrated musicians and their works.

The representatives of M. von Weber intend to publish this work forthwith.

I am, Sir, &c., &c.

J. W. P.

PERFORMANCE AT WARE.

(*From a Correspondent.*)

Ware, *Sept. 11th, 1826.*

We have this month to congratulate our readers upon the institution of a musical festival in Hertfordshire. The first meeting was held at Ware in that county, on the 30th ult., and was crowned with all the success that the most sanguine hopes of the projectors of it could have anticipated, both as regards the manner in which it went off, and the particular end (a charitable object) it had in view. The committee of management, resolving to make it worthy of the high patronage with which it was honoured, and the attention of the public at large, engaged some of the most distinguished vocalists of the day, viz. Mr. Braham, Miss Stephens, Mr. Bellamy, &c., as well as many eminent instrumental performers: Mr. F. Cramer as leader, Messrs. Marsh, R. Ashley, Lindley, W. Lindley, Nicks, H. R. Mountain, jun., Harper, Mariotti, Anderson, &c. &c. The band was not large, but it will be seen that it included the élite

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Review of Music.

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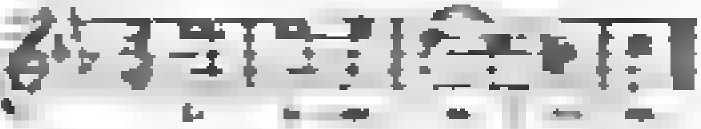

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proceeding. But in our opinion, even the last variation may be rendered useful.

Boieldieu's Opera, *La Dame Blanche*, has made some Scotch airs popular on the continent; amongst the rest "Robin Adair," which Mr. Braham revived here a few years ago, and straightway everybody fell to singing, drumming, fiddling, piping, and thrumming it, [illegible] and [illegible] it, the fate of all very [illegible] [illegible], which [illegible] and forgotten [illegible] at least. The present publication of Mr. P[illegible] is not likely to call it from its retreat, [illegible] perhaps enable us to bring it again to the general notice, for he has [illegible] mode of treating it [illegible] the [illegible] of such extraordinary [illegible] as the [illegible] to whom it is dedicated, the Duchess of Hamilton, to the [illegible] of performers [illegible]. [illegible] however, we must do the author the justice to say that he has shewn ability in parts of his work, and that he has wound up some good modulations and passages with [illegible]. It is accompanied [illegible] arrangements, but which are prudently suppressed in this edition. The publishers deserve some credit for their [illegible] in having printed thus much of it.

1. "The [illegible]," composed by Bishop, arranged with Variations, for the Piano-Forte, by Ferd. Ries. Op. 118, No. 3. (Clementi and Co., Cheapside.)
2. "When shall we three meet again," Composed by [illegible], arranged as a Rondo, with an Introductory Prelude, by the same. (The same Publishers.)
3. Divertimento for the Piano-forte, with an Accompaniment for the Flute (ad lib.), on the round "La mattina," [illegible], composed by Fr. Lichtenthal. Op. 18. (The same Publishers.)

Mr. Ries, in the first of the above, has taken one of the most beautiful airs that the English school can claim as its own, and added five variations to it, which preserve the character of the melody, and extend it in a pleasing manner. These all lie well under the hand, and, the composer's usual manner of writing being considered, may be recommended to young performers, and [illegible] others, as easy and agreeable.

The air No. 2 is quite unknown to us, and possessing no striking feature, the Rondo itself contains no very remarkable point. It is a degree less easy than the foregoing, and has [illegible] of [illegible], upon which Mr. Ries has not bestowed much thought.

Mr. Fr. Lichtenthal's conversion of Martorelli's [illegible] into a divertimento is creditable to his judgment, for he has preserved as much of the original air and accompaniment as possible: indeed, he has added very little; but of that little we wish that he had spared us the rumbling demi-semiquavers in the base, which, whenever they come, overpower the melody.

1. Kate Kearney, a Divertimento for the Piano-Forte, founded on favourite Irish Airs, composed by T. A. Rawlings. No. 4. (Latour, 50, New Bond Street.)
2. "Bonnie Lass," a Scotch Air, arranged as a Rondo for the Piano-Forte, by T. Valentine. (The same Publisher.)
3. "Comin' thro' the rye," a Scotch Air, arranged with Variations for the Piano-Forte, by the same. (The same Publisher.)

The present number of Mr. Rawlings's Hibernian divertimentos is formed of *Planxty Connor*, an air exceedingly well calculated for the purpose, and of which he has made the most. This is full of spirit, sustained from the first to the last note, and suited to a large circle of performers, [illegible] the [illegible] of the [illegible], and within the compass of [illegible]. A part of what may be considered as prelude, [illegible] The [illegible] is also [illegible] introduced, and arranged in a very [illegible] manner.

No. 2 is an easy arrangement, in five pages, of an air that is sprightly and fit for the purpose to which Mr. Valentine has applied it.

No. 3 has five variations, in the usual manner, adjusted to it. The last, the composer tells us, is after the [illegible] manner: is he not aware that the air itself is Scotch, and therefore that whatever really emanates from it must necessarily be in the Scotch manner?

1. Introduction for the Piano-Forte, and March from Rossini's *Barbiere di Seviglia*, composed by Mrs. Mason. (Goulding and D'Almaine, Soho Square.)
2. "Are you angry, mother," Air in *Aladdin*, composed by Bishop, arranged with Variations for the Piano-Forte, by [illegible] Knight. (The same Publishers.)

Mrs. Mason has produced a very clever, brilliant piece from the characteristic march in Rossini's; she has diversified it with great judgment, and then extended it to a considerable length without its becoming tedious; and while it is full of showy passages, there is nothing in any one page that need deter a moderate performer from taking it up. As to the originality of these passages we can hardly say: that is a quality becoming more and more scarce daily.

There is a good deal of laudable enterprise in Mr. Knight's variations; the unexpected changes of key show at least a desire to throw off the trammels to which arrangers have [illegible] submitted, sometimes from not daring, but most commonly from want of ideas. This short piece is very [illegible], [illegible] of a certain set of [illegible] expended [illegible].

1. Select Airs from Winter's celebrated Opferfest, or Le Sacrifice interrompu, arranged for the Piano-Forte, with an accompaniment for the Flute, ad lib., by J. F. Burrowes. In Four Books. (Power and Hopkins, 34, Cornhill.)
2. Overture, Il Sacrifizio Interrotto, arranged for the Piano-Forte, with accompaniments for Violin, Flute, and Violoncello, by J. N. Hummel. (Boosey & Co., Holles Street.)
3. Favourite Airs from Winter's Opera, the Interrupted Sacrifice, for the Piano-Forte, with an accompaniment for the Flute, ad lib., by S. F. Rimbault. Book 1. (Cocks and Co., Princes Street, Hanover Square.)

Mr. Burrowes, in his four books, has included nearly the whole of Winter's opera, and what he has discarded will never be missed, save and except the overture, which is much wanted to complete the publication.

The [illegible] that Mr. H. seems to have [illegible] in his arrangements is [illegible], without which they would obtain but a limited circulation: he adapts them for the many, therefore sometimes sacrifices effect to the more popular quality, ease. Such is the case in the present instance, though not so apparent here as in his arrangements of the operas of Mozart. We mention this, not intending to censure the practice in publications got up quickly to answer a temporary purpose, for, we hardly need add, those who wish to have the multitude as purchasers must necessarily calculate what is most likely to suit the generality. This being allowed for, we have no difficulty in saying that the present work certainly puts Weber's celebrated opera into a very pleasing form for the piano-forte.

The overture to the same opera, No. 6, is arranged by Hummel in a more indulgent manner to the performer than is usual with him; indeed the accompaniments are so managed as to relieve the piano from some difficulties, of which, however, there are scarcely any of a formidable kind in this composition, as our readers may have observed in our last number. Mr. Hummel has preserved the [illegible] of the overture, however, and converted it into an agreeable quartet; but the publishers have put a price upon it that, in our opinion, will operate on its sale something in the manner of those fiscal duties that are intended as prohibitory.

The first book of Mr. Rimbault's adaptation of the same opera contains four pieces, and amongst these is the favourite quartet as a matter of course. His choice of the other three is not quite so happy. The avoiding of labour seems to have been the chief aim of this arrangement, both as regards the adapter and performer.

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1. The Organ Service of the United Church of England and Ireland, comprising a first and last Voluntary, with a selection of Psalms, Chants, Preludes, and Interludes, composed and arranged by J. Blewitt. No. 1. (Clementi and Co. 26, Cheapside.)
2. Anthem, "The God of Glory," the words from Dr. Watts, composed, with an accompaniment for the Organ, or Piano-Forte, by Joseph Harris, Organist, of Harlow, Essex. (Monro and May, 11, Holborn Bars.)
3. Sacred Harmonies, composed and arranged for Three and Four Voices, with an accompaniment for the Piano-Forte, or Organ, by T. Edwards. (Hart and Fellows, 71, Fetter-lane.)
4. Sanctus and Kyrie Eleison, composed for the Chapel Royal, by Thomas Attwood, Organist to His Majesty. (Power, Strand.)

Mr. Blewitt is entitled to the thanks of all young church organists, for the very clear and perspicuous manner in which he has led them through the whole of the service. There is also displayed considerable taste in his delicate touches, in the form of embellishments upon the swell—in his interludes, &c.; though perhaps, indeed, a little too much of the chromatic, and of after refinement, he [illegible] appears, certainly, too much for the pure and unadorned worship of our reformed and excellent establishment, in the music for which dignity and simplicity are the most appropriate features.

In the Anthem, the general correctness with which the chords are connected together, though there are many exceptions, bespeaks a tolerable acquaintance with harmonic combination; but in attempting a composition designed to pourtray all the sublime terrors of the last judgment, the author has undertaken a task rather beyond his power, and which he had decidedly better have let alone. The literary world, indeed, are by no means unanimous as to the success of the poet [illegible] in his aerial flight. We hope, however, that Mr. Harris will not feel it derogatory to his very respectable degree of talent, that we recommend him, in his future choice of themes, to keep to earthly and ordinarily-intelligible matters, and to have nothing to do with the angels, either of light or darkness.

Mr. Edwards, in his dedication, adopts the modest language of "juvenile production," "slender talents," &c. &c.; but we have, unfortunately, the fact of publication before us to touch, at the same time, the *feeling*. The work is *well brought out*, as the printers say; but although good type, good paper, &c. are pleasing to the eye, they also make more conspicuous whatever [illegible] unworthy matter [illegible] of publishing. In perusing the above [illegible] which we [illegible] some [illegible] for [illegible]—we find some few pleasing conceptions of melody and modulation, arrangement, and here and there the symptoms of a talent for combination; inasmuch that, notwithstanding the clusters of fifths and 8ths, the [illegible] false and discordant progressions which stand in every page, and still more, the total disregard of accent*, we still think the author entitled to a few words of advice; but to pronounce a publication tolerable, we fear, a degree of self-confidence that may [illegible] him against an unpleasant remonstrance. It is, that he first destroys his plates and gathers in his copies, making of them a holocaust to the shrine of good taste; that he then pursues his study both of music and language, under the surveillance of skilful and judicious teachers; and patiently wait three succeeding years before he again exhibit himself to the public in print.

We turn with pleasure to Mr. Attwood's pure harmony, short as his present publication is; it is some relief to us after the incompetence and consequent [illegible], that we have just laboured through in the department of sacred music.

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1. Glee, "The cloud-capt towers," for Four Voices; composed by the late M. P. King. (Dean, 88, Chancery-lane.)
2. Glee, Recitative and Air, for Four Voices (from Dryden). Composed by the late M. P. King. (Published by the same.)
3. Glee, "Come, see what pleasure," for Four Voices. Composed by James Elliott. (Welsh and Hawes, 246, Regent Street.)
4. Glee, "Who is Sylvia?" for Four Voices. (Composed and published by the same.)
5. Glee, The Fairy Feast, for Three Voices. Written and composed, with an Accompaniment for the Piano-Forte, by Thomas Welsh. (Published by the same.)

As we are truly desirous that glee, a species of composition which we can certainly boast of as indigenous to our own soil, should be restored, both in our private and public musical entertainments, to the eminence due to them, we are pleased to find at once under our hand so ample a supply of novelty in this way; though we are not aware, upon perusal, that any one of the above five is calculated to effect much advance towards this desirable restoration.

Mr. M. P. King composed several little operas, and some very pretty melodies; but we have not, in former opinions, (nor do we find reason now to change our opinion,) thought him in his proper sphere of action as a glee composer, though he undoubtedly produced one that immediately became, and still continues to be, deservedly popular. He certainly soared much beyond his mark in his choice of Prospero's sublime soliloquy on which to try his skill; and we should certainly not dream of finding successions of fifths and octaves, as occur in his glee of "Jove," at p. 4, between alto and tenor, in passing from the 2d to the 3d bar; and at p. 5, between alto and bass, in passing from the 12th to the 13th, from the pen of the author of a theoretical treatise. In the first page of the same glee, there is an error of the press; the alto note should be B, not A; and in p. 6 of "The cloud-capt towers," 5th bar, E in the treble should have a ♮.

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* The two first words in the volume afford the following specimen, "Lord if, &c."

Mr. James Elliott is certainly much more at home as a glee composer. The distribution and combinations of his parts display experience and ability. His two glees are both very pretty, tasteful compositions, especially the first, "Come, see what pleasure," &c. where, by the way, at bars 4, 5, 6, we find a reminiscence of the most striking point in Mozart's fine duet, "Fuggi," in his *Don Giovanni*.

We should have been, perhaps, better pleased with "Who is Sylvia?" but that we have fallen in with the same extract from Shakspeare, set, as we think, rather better (by one of the Messrs. Webbe, either the late or the present): the question and answer are there more correctly assigned to different persons; in Mr. E.'s glee the same parties enquire and reply!

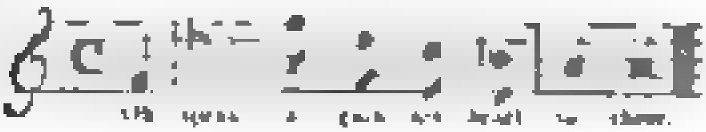
Mr. Walsh's *fairy* glee must be acknowledged to contain some sprightly, frolicsome matter; and "Should mourn or bat" is certainly a pretty air. Still all that can be said of his glee (and which will surely in reason satisfy Mr. W. as he cannot, we humbly presume, think of laying claim, for a single bar of it, to the credit of originality) is, that he has studied closely by the two great models for everything that has to do with fairies and witches, Matthew Locke, in his Macbeth, and Dr. Cooke, in his celebrated fairy glee, "Hand in hand." Upon comparing Mr. W.'s glee with the first of these, it will be found that the "*dancing*" of his fairies is the same thing as the "*rejoicing*" of Mr. Locke's witches; that his air, "Should mourn," &c. takes the place of Mr. Locke's sweet air of "Let's have a dance," &c.;—and the general notion of the first and last portions of his glee corresponds exactly to Dr. Cooke's "Hand in hand" aforesaid; as also to Mr. Stevens's pretty glee of "Oberon," and abundance of others.

THE INTERRUPTED SACRIFICE.

(Published by Ewer and Johanning, 20, Tichborne Street, and Bow Churchyard.)

1. Introductory Chorus, "The bright, the golden Sunbeam," *composed and arranged for Two or Four Voices, with Piano-Forte Accompaniment, by* Winter. *The Poetry by J. H.*
2. "Oh! tell me not of love." Do. do.
3. Duet, "Twixt hope and fear," *for Soprano and Bass Voices.* Do. do.
4. Air, "He that is brave." Do. do.
5. Air, "The patriot chief." Do. do.
6. Romance, "Ours in the gayest measure." Do. do.
7. Duet, "Love's transports I discover." Do. do.

If the introductory chorus is performed as a duet, some of the notes in the second part must be changed, otherwise the effect of bare fourths will not prove very agreeable to sensitive ears. To the first and second of these the words are very well adapted; but part of the third, the duet, cannot with any propriety be sung in its present form. Who, for instance, would venture, except for the purpose of burlesquing the composition, to utter the following?—



The pretty lively air, No. 4, has French as well as English words set to it; but the latter surely are adapted, we do not mean to say written, by anybody but an Englishman. In No. 5, a bravura, and No. 7, we trace the same hand that set the words to the 4th. No. 6, the favourite romance, is well adapted throughout. The four last of these have a guitar as well as a piano-forte accompaniment; they have also French words—so that their allurements are manifold.

1. Ballad, "The Vesper Bell," *sung by Miss Paton; written and composed by* J. Augustine Wade, Esq. (Latour, *50, New Bond Street.*)
2. Ballad, "Meet me by moonlight;" *by the same.* (*The same Publisher.*)
3. Cavatina, "I have fruit, I have flowers," *sung by Madame Vestris; written and composed by the same.* (*The same Publisher.*)
4. Canzonetta, "L'Amour timide;" *written by* J. Irving, *composed by* J. M'Murdie, M. B. (Cramer and Co. 201, *Regent Street.*)
5. Song, "With thee I'll quit the festive scene;" *an Answer to* "The light guitar;" *sung by* Mr. Sapio; *the music by* F. W. Crouch. (Latour, 50, *New Bond Street.*)
6. Ballad, "A mother wept," *sung by Miss Stephens; composed by* F. W. Horncastle. (Cobbett, 62, *Great Marlborough Street.*)
7. Melody on Woman; *written by* W. MacGregor Logan; *composed by* John Barnett. (Cocks and Co., *Princes Street, Hanover Square.*)
8. Song, "Medora, medora, tender be;" *composed for Madame Vestris, by the same.* (Mayhew and Co., 17, *Old Bond Street.*)
9. Ballad, "I love but thee;" *by* Thomas Moore, Esq. (Power, 34, *Strand.*)
10. Song, "Pass round the bright wine;" *composed by* Edward Lake Plant; *the Verses by* Professor Smyth, *of Cambridge.* (Monro and Co. 11, *Holborn Bars.*)

No. 1 is delightful from its simplicity; and there is novelty in it too. The imitation of the bell is quite legitimate, and the whole is capable of making a strong impression, purely by its nature; particularly if performed by a singer of such various powers as the lady for whom it is composed.

No. 2, much in the style of the former, is not less pleasing; both are for a low voice, and, in all respects, are so easy—but they must be sung with great plainness—as they are touching.

No. 3 is a very pretty melody, exactly suited to the words, which, coming from such lips as the author wants them to be pronounced by, cannot but invite plenty of customers. The composer has taken more latitude in this than in the preceding songs, and introduced a little modulation with good effect. Such amateurs as Mr. Wade ought to rouse the spirit of professors, and excite emulation in them. We have not met with so much genuine

[illegible]

HARP

[illegible]

7. [illegible] composed and published by the same.

[illegible]

VIOLIN

[illegible]

last: it is here preceded by a short expressive cantabile movement. The air possesses no small share of elegance, and is calculated to display the feeling of the performer and the power of his tone. This, and also the second variation, and parts of the fourth and fifth, are executed on the fourth string, and mount as high as D, the first additional space above the treble: they therefore demand the greatest nicety in shifting. The other variations consist of passages in arpeggio and double stops, and with respect to arrangement much resemble the author's third air, reviewed in our present volume, page 178. In the publication now under notice he inserts no simplification of the difficulties in small notes: it is therefore only for very finished players to take up this air.

FLUTE.

1. *Favourite Melodies for the* Flute *and* Piano Forte, *arranged with appropriate embellishments, by* Raphael Dressler. No. [illegible]. (Cocks and Co., *Princes Street, Hanover Square.*)
2. Sacred Melodies *set for the* Flute, *by* Charles Saust. (*Published by the same.*)
3. Favourite Airs *from Winter's Opera, Il Sacrifizio Interrotto, for the* Flute, *by the same.* (*Published by the same.*)

We mentioned the first number of Dressler's collection of popular melodies, in our present volume: the work is now complete, and a very useful one it is, being suited to the most moderate players, and yet not of a nature to provoke the scorn of superior ones, when they may be disposed to exert their talent for the amusement of unlearned ears. The piano forte accompaniment is no less easy than the flute part, and both are within the compass of all who have the slightest practice on either of these instruments. The airs now published are, *Le Petit Tambour*, [illegible], *Rousseau's Dream*, *Portrait Charmant*, *Carnaval de Venise*, *Oh! Nanny wilt thou gang*, *Zitti! Zitti!*, *Giovinette che fate*, *March in Mosè*, [illegible], and *God save the King*.

Mr. Saust's sacred melodies amount to thirty-one: amongst these are some of Handel's most admired oratorio songs, a considerable number of English psalm-tunes, and a few German ones, together with the Portuguese hymn, &c. arranged in the easiest possible manner.

The airs from Winter's opera are adapted with the same studied attention to ease as the foregoing, and are ten in number. The two last works are small in dimensions, and proportionately cheap in price.

GUITAR.

1. Easy Introduction *to the* Guitar, *as an accompaniment for the* Voice, *with Exercises, &c., and six short Songs, by* Bornhardt. Translated from the German. (Boosey and Co.)
2. Fantasia *for the* Spanish Guitar, *composed by* J. A. Nuske. (*Published by the same.*)
3. "*Ombra adorata.*" Zingarelli.
   "*Giovinetto Cavalier.*" Meyerbeer.
   "*Ecco ridente il cielo.*" Rossini.
   Arranged with an accompaniment for the same, by J. A. Nuske. (*Published by the same.*)

M. Bornhardt's Instructions for the Guitar are so brief, considering that he is a German, that we cannot dissuade ourselves from believing that they must have undergone curtailment in this less patient country. His precepts, so far as they go, are well considered and simple, but we cannot say much in praise of the translator's labours. The instructions are followed by a page of exercises, and these by six little songs, to English and French words, but we look in vain for the exercises announced.

M. Nuske's Fantasia requires a very skilful player: it consists mainly of *God save the King*, with six variations and a coda, to which a short Introduction and a slow movement are prefixed. The whole shows the composer to be a good and an experienced musician.

The three vocal *Airs* are as well arranged as is possible for such an instrument; but the guitar is altogether unfit for such music—it should be confined to the most simple accompaniments: we therefore think that M. Nuske in these has not usefully employed his talents.

ITALIAN MUSICAL LITERATURE.

Le Rossiniane, *ossia Lettere Musico-Teatrali di Giuseppe* Carpani. *Padova*, 1824. In 8vo., pp. 230, *col Ritratto di Gioachino Rossini.*[*]

Signor Carpani, the author of these letters upon music and musical subjects, is already known to our readers, as well by some particulars respecting himself, as by extracts from his writings.[†]

The most interesting parts of the present volume are *Lettere di un Viaggiatore scritte ad un Amico, sopra i Teatri di Venezia; con Appendice sulle Differenze e Caratteri morali degli Stili e sul Linguaggio Musicale.*[‡]

The first of these, the *Letters*, were written some years since at Venice, at the time the author filled the situation of *Capo-censore* and inspector-general of the theatres there. They contain a variety of interesting particulars relative to the state of comedy, tragedy, and the lyric drama in Italy, and anecdotes of many actors, singers, and composers, some of whom are still living. These will be found of great use to the future historian of the art, and may not be unserviceable to the modern artist. He will see many examples of young composers, who were the wonder of their short-lived day, and promised mighty things, but who, afterwards, sank into oblivion. He will see that the cause of this was, in most instances, not the want of science and musical tact, but of that fancy, of those powers of original thought, and that fund of melody, by the aid of which alone music can make its voyage round the world. We shall, perhaps, shortly have occasion to refer to these letters more at large.

But of this volume the *Appendix* appears to us the most interesting portion. It opens with an attempt, spirited at least, if not successful, to defend Rossini against the charge of having confounded in his compositions the different kinds and styles of music; of his being comic where he ought to be serious, and *vice versâ*. The author begins by asking whether music really has these different genera and styles clearly and distinctly determined, and labours very ingeniously to prove that it

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[*] *Rossiniana, or Letters Musico-Theatrical of Joseph Carpani. With a Portrait of Rossini.*

[†] See Harmonicon for [illegible] and [illegible].

[‡] *Letters of a Traveller to a Friend, upon the Theatres of Venice; with an Appendix concerning the Differences and Moral Characters of Vocal Styles, and on Musical Language.*

[illegible]

Foreign Musical Report.

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

second, *Fruhlingsnahen* (The Approach of Spring), opens with a [illegible]

[illegible] and spirit; the fourth, *Fruhlingsandact* (Spring [illegible]

[illegible]

beauty, at the same time that they display a perfect acquaintance [illegible]

[illegible] pour le Piano-forte, par George Onslow. Oeuv. [illegible], which is [illegible]

[illegible]

[illegible] his property. The piece has no overture, bu[illegible]

[illegible]

[illegible]

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The Drama.

THE

HARMONICON.

No. XLVII., November, 1826.

MEMOIR OF THOMAS MORLEY.

The subject of the present memoir, both as a composer and writer, holds a very conspicuous place in the musical history of this country. As a composer he was inferior to none of his predecessors or contemporaries; and as a writer he is particularly distinguished by having been the author of the first treatise on music that was printed in our language; a work that for nearly a century and a half held its rank as an authority unimpeached, and which might still be read by every person who is ambitious of acquiring information that tends to enlarge his knowledge of the art; while to the antiquarian it furnishes abundant matter of great curiosity and considerable importance.

Of the life of Thomas Morley our information is very scanty indeed; as much as is known of him is gathered from Wood's *Athenæ Oxonienses*, wherein we learn, that he was one of the gentlemen of Queen Elizabeth's chapel, and a disciple of Byrde, for whom he ever entertained the highest reverence and most sincere regard, which he showed upon occasion in the dedication of his book in a [illegible] manner. He obtained a Bachelor's degree in 1588, and was sworn into his place in the royal chapel, July 24, 1592. It is uncertain, Dr. Burney says, when this ingenious and studious musician died, but it is supposed to have been about the year 1604. The titles of his works, with the dates of their publication, are thus given by Sir John Hawkins: *Canzonets*, or little short songs to three voices, London, 1593. The first book of *Madrigals* to four voices, 1594. *Canzonets*, or little short *Aires* to five or six voices, 1595. *Madrigals* to five voices, 1595. Introduction to Music, 1597. The first book of *Aires* or little short Songs to sing and play to the lute with the base viol, 1600. And the first book of *Canzonets* to two voices, 1595 and 1619. He is the composer of *Services* and *Anthems*, the words whereof are printed in James Clifford's *Collection of Divine Services and Anthems usually sung in Cathedrals**. A Service for the burial of the dead, which was the first set to the words of our liturgy. He also collected and published the *Triumphs of Oriana*†, madrigals for five and six voices, composed by divers authors, 1601. A collection of Italian Madrigals to English words. Consort Lessons, made by divers exquisite authors, for six different instruments to play together, viz. the *Treble Lute, Pandora, Citterne, Base Viol, Flute, and Treble Viol. Dedicated to the Lord Mayor*, &c. edit. 1611.

It does not appear that any of Morley's church music was printed during his life. Dr. Tudway, however, has inserted several valuable church compositions by him, in the collection made for Lord Harley, 1715. In Queen Elizabeth's virginal book there are likewise five different sets of [illegible] or pieces for the virginals, composed by Morley. But Dr. Burney justly observes, "he acquired more celebrity by his treatise, entitled *A plaine and easie Introduction to Practicall Musicke*, than by his performance or compositions, though eminent for both."

This work is divided into three parts; the first teaching to sing; the second treating of Descant, or the method of composing or singing on a plain song; the third is on composition in three and more parts. Each of the three parts of this book is a [illegible] and dramatic dialogue, wherein a master, his scholar, and a person competently skilled in music, are the interlocutors; and in the course of these conversations, so many little particulars occur relating to the manners of the times, as render the perusal

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* This book is very frequently referred to by Wood, Athen. Oxon. It is a collection of the words only of the services and anthems then usually sung in cathedrals [illegible]. The compiler was a native of Oxford, and a chorister of Magdalen college, afterwards a minor canon of St. Paul's, a reader in some church near Carter Lane, and also chaplain to the Society of Serjeant's Inn, Fleet-street. [illegible]

† These Madrigals, among which are a number of which the [illegible] and [illegible] were composed by Morley, were written, set, and published, in honour of Queen Elizabeth, who is figured under the name of Oriana. The composers of the madrigals therein are Michael Este, Daniel Norcome, John Mundy, Bachelor of Music; Ellis Gibbons, John Benet, John Hilton, George Marson, B.M.; Richard Carleton, John Holmes, Richard Nicholson, Thomas Tomkins, Michael Cavendish, William Cobbold, Thomas Morley, Bachelor of Music; John Farmer, John Wilbye, Thomas Hunt, Thomas Weelkes, Bachelor of Music; John Milton, George Kirbye, Robert Jones, John Lisley, and Edward Johnson, B.M.

[illegible] England, [illegible] the Countess [illegible] the occasional [illegible] of the idea of employing all the best composers of the kingdom, [illegible] *Triumphs of Oriana* [illegible] [illegible] Morley [illegible] the [illegible] Hawkins [illegible] [illegible] collection [illegible] [illegible] they exhibit an [illegible] of [illegible].

[illegible]

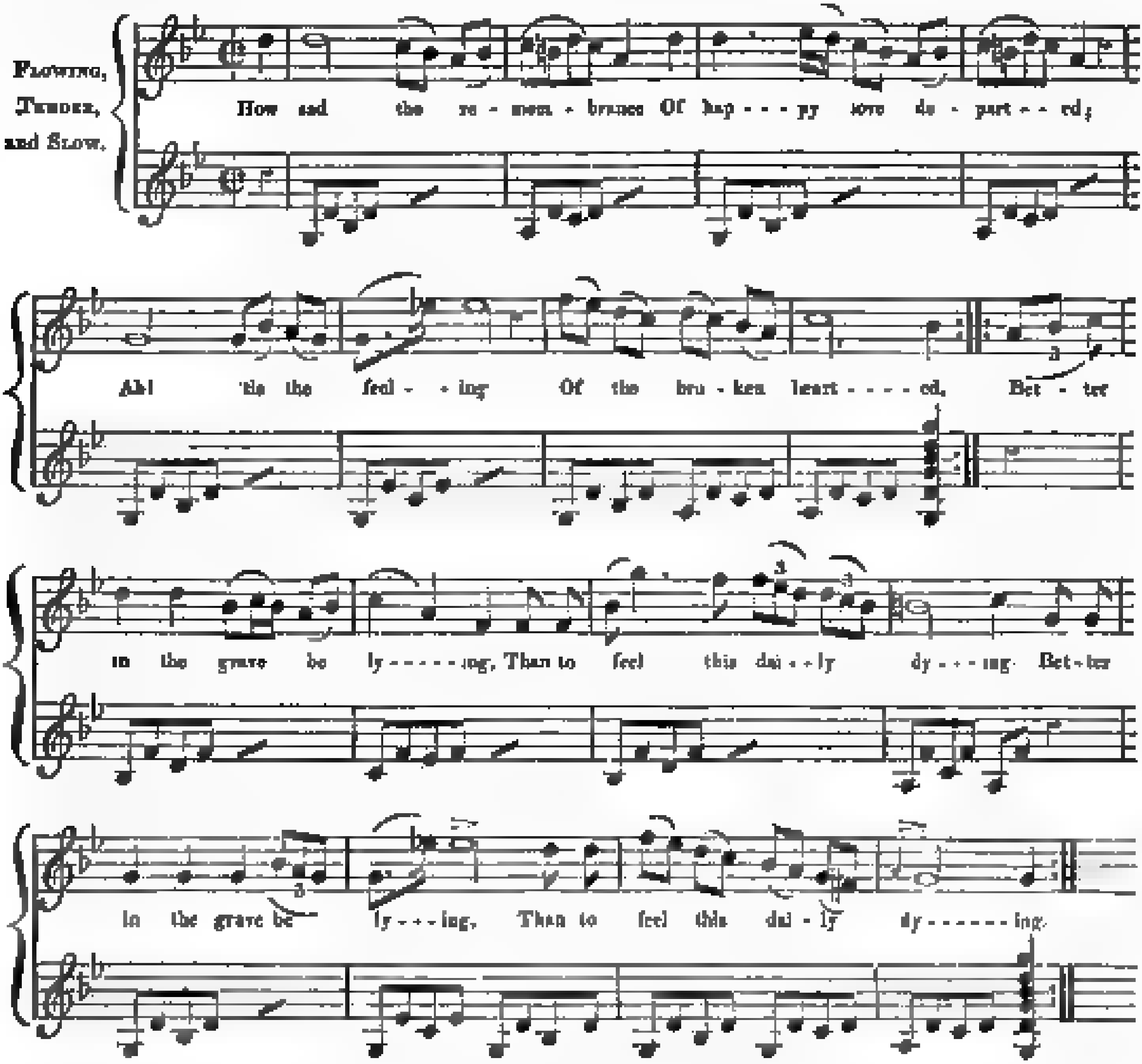
[illegible]

SOME ACCOUNT OF PORTUGUESE MUSIC.

[illegible]

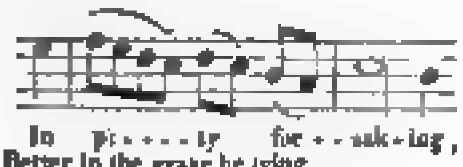
"This kind of music is always of an amatory, melancholy nature, to such a degree, indeed, that I have seen it draw tears, on many occasions, from those hearers whose hearts were more tender, or who found in the words of the musician something analogous with their own situation. It is customary that, in an improvised modinha, strictly speaking, the words, as well as the music, should begin with a motivo to which all the rest shall have a reference. To furnish a better idea of my meaning, I have given a modinha of the famous Vedegal:—

[The following is the Air, to which we have adapted, in the best manner that circumstances would allow, English words.]


Flowing,
Tender,
and Slow.
How sad the re-mem-brance Of hap---py love de-part--ed;
Ah! 'tis the feel--ing Of the bro-ken heart-----ed,
Bet-ter in the grave be ly-----ing, Than to feel this dai--ly dy---ing.
Bet-ter in the grave be ly---ing, Than to feel this dai-ly dy------ing.

2nd Verse.

How keen the remembrance
That haunts my soul when waking,—
Not e'en my slumbers



Better in the grave be lying,
Than to feel this daily dying. [*Repeat.*]

[illegible]

LETTER OF PADRE [illegible] TO [illegible]

[illegible]

Your affectionate [illegible]

[illegible]

ROSSINI'S SIEGE OF CORINTH.

(From a Correspondent.)

To the Editor of the Harmonicon.

Paris, 10th Oct. 1826.

* * * * * *

[illegible] *Le Siège de Corinthe* [illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

long time, a performance so ardently desired by all the friends of music.

I have just heard that his Majesty, to express his sense of Signor Rossini's merits as a composer generally, and of his success in his first attempt on a subject in the French language, has been pleased to invest him with the insignia of the legion of honour.*

I am, yours, &c. &c.

* * *

Birmingham Musical Festival.

October 3, 4, 5, and 6, 1826.

Mr. Editor,

Having frequently observed that the reports of Music Meetings which appear in the newspapers and other publications, are too commonly either partial, exaggerated, or false, I have committed to paper, and beg leave to send you, the following account of the recent Festival at Birmingham, together with some remarks on the several performances, which, if they have nothing else to recommend them to the notice of your numerous readers, will prove, I trust, on examination, to be founded in truth. I do not say that I shall "nothing extenuate," but I will vouch not to "set down aught in malice."

It must not be forgotten that these performances take place every third year for the benefit of The General Hospital, and a strong address was this year circulated with the prospectus of the several performances, which wrought a powerful effect on the feelings of the whole district, if we may judge from the final result.

The reader will not fail to observe, that this Festival had the high and distinguished honour to be patronised by the King's Most Excellent Majesty.

President.

The Right Honourable Earl Howe.

Vice-Presidents.

Marquis of Stafford, K. G., Marquis of Anglesey, K. G., Earl of Denbigh, Earl of Plymouth, Earl of Dartmouth, Earl of Aylesford, Earl of Warwick, Earl Spencer, Earl Talbot, Earl Digby, Earl of Harrowby, Earl of Bradford, Earl Beauchamp, Earl of Clonmell, Earl Gower, Viscount Dudley and Ward, Viscount Anson, Lord Bishop of Lichfield and Coventry, Lord Bishop of Oxford, Lord Willoughby de Broke, Lord Middleton, Lord Bagot, Lord Calthorpe, Sir Grey Skipwith, Bart., Sir Robert Lawley, Bart., Sir John Wrottesley, Bart., M. P., Sir T. E. Winnington, Bart., M. P., Sir George Pigott, Bart., Sir Robert Peel, Bart., D. S. Dugdale, Esq., M. P., Francis Lawley, Esq., M. P., E. J. Littleton, Esq., M. P., W. P. Inge, Esq., Heneage Legge, Esq., and Rev. L. Gardner, D. D., Rector of Saint Philip's.

And by the following list of eminent and celebrated performers, both vocal and instrumental, natives and foreigners, as well as by the excellence and novelty contained in the various selections, it will be seen that the committee employed every means, and made every exertion, in their power, to please the lovers and satisfy the patrons of the art, and thus to attract a general and numerous attendance in aid of the almost exhausted funds of the Hospital. I rejoice to state that their efforts were eminently successful.

Principal Vocal Performers.

Madame Caradori, Miss Stephens and Miss Paton, Miss D. Travis and Miss Bacon, Misses [illegible], E. Travis, Clough, &c., &c.

Mr. Braham, Mr. Vaughan and Mr. Bellamy, Mr. Sapio and Mr. Phillips, Messrs. J. Elliott, Goulden, Evans, Whall, &c. Signor Curioni and Signor de Begnis.

Instrumental Band.

The *Violin and Viola Performers* were, Messrs. Cramer, Kiesewetter, and De Beriot Leaders;—Mr. Mori, Principal Second;—Mr. R. Ashley, Principal Viola;—Mr. Lindley, Principal Violoncello;—Mr. Dragonetti, Principal Double Bass;—Messrs. Gary, Wagstaff, Claridge, Dance, Rawlings, Ella, Watkins, Thomas, Marshall, Harrington, Clodhill, Taylor, Anderson, Litolff, A. Griesbach, Gharatti, Mackintosh, Sharpwood, Guy, H. Sharpwood, Tomkins, Fritch, Ward and Greaves.—Daniels, Lyon, Abbot, Fletcher, Kuhn, Dunn, Wilson, Cheek, Hodge, W. Fletcher, Brown, &c.

Violoncellos.—Messrs. R. Lindley, Lloyd, W. Lindley, Crouch, C. Lindley, Lucas, Brooks.

Bassoons.—Messrs. Mackintosh, Tully, Phillips, Tuley.

Double Basses.—Messrs. Dragonetti, Anfossi, Taylor, F. Fletcher.

Serpents.—Messrs. Andre (from the Royal Household Band), and Thomas.

Clarionets.—Messrs. Willman, Powell, Brandley, Norbridge.

Oboes.—Messrs. W. Ling, Wilson, T. Ling, Keeling.

Flutes.—Messrs. Nicholson, Price, Saust, Bradbury.

Flageolet.—Mr. Adams.

Horns.—Messrs. Puzzi, Brooke, Rae, Probin, Morton.

Trumpets.—Messrs. Harper, Norton, Irving, Tidmarsh.

Trombones.—First Class.—Messrs. Turner, Dusin, Bochsa, and Albrecht, from the Royal Household Band. Second Class.—Messrs. Phillips, Cockerill, Morton, Smithers, Keeton.

Double Drums.—Mr. Jenkinson.

Concerto Players.

Mr. J. B. Cramer	Piano-Forte.
Mons. de Beriot	Violin.
Mr. Kiesewetter	Ditto.
Mr. Lindley	Violoncello.
Mr. Nicholson	Flute.

Conductor, Mr. Greatorex, who will preside at the Organ and Piano-Forte.—Assistant, Mr. Munden.

On *TUESDAY MORNING*, October 3, at St. *PHILIP'S CHURCH*.

FULL CATHEDRAL SERVICE,

Chanted by the Rev. R. Clifton, M.A., Rector of St. Nicholas, Worcester.

To open the Service—Anthem, "Hosannah to the Son of David"	*Gibbons.*
Te Deum	*Purcell.*
Jubilate, (Croft,) and Anthem	*Dr. Croft.*
Anthem, "When the son of man shall come in his glory"	*Kent.*
Psalm XLI (St. George's Tune.)	
Anthem—Duet, Messrs. Knyvett and Vaughan, "Thou, O God, art praised in Sion"	*Dr. Greene.*
Air, Miss Travis, "O magnify the Lord"	*Handel.*
Chorus, "Offer the sacrifice"	*Dr. Greene.*

As this day's service can hardly be considered as coming under the description of a musical performance, (the organ being the only instrument used,) I shall offer no remark on it, but proceed to the first concert.

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* We feel ourselves called upon to qualify the above by observing, that the author of this critique is a most enthusiastic Rossinist, and that his opinions must not be adopted too hastily. *Le Siège de Corinthe* is neither more nor less than *Maometto Secondo*, an opera which failed entirely both at Venice, where it was first brought out, and subsequently at Naples. This the composer has slightly altered, omitted about three pieces, introduced rather more, and divided it into three acts. We can say nothing of the new pieces, but of the rest we fearlessly assert, that it is one of the least original, dullest operas of Rossini; and such is the character given of it by all judges, professional or not, who have heard it.—(*Editor.*)

On TUESDAY EVENING, at the THEATRE.

Leader, Mr. Cramer.

Act I.

Sinfonia, Jupiter	Mozart.
Solo and Chorus, "God save the King"	
Ballad, Mr. Phillips, "Home"	[illegible]
Duet, Miss Bruce and Mr. Braham, "[illegible]"	Rossini.
Song, Miss Stephens, "Rest, Traveller"	
Concerto, Piano Forte, Mr. J. B. Cramer	
Scena, Signor Curioni, "[illegible]," (Clarionet Obligato, Mr. Willman)	Coccia.
Glee, [illegible] with Chorus, by [illegible]	Sir J. Stevenson.
Song, Madame Caradori, "Ah! che forse"	Coccia.
Grand Scena, Signor De Begnis, "[illegible]" and Finale, by all the principal Singers	Weigl.

Act II.

Overture, Der Freischütz	Weber.
Irish Air, Miss Tree, "The harp that once through Tara's halls," with Piano Forte Accompaniments arranged by Mr. W. Knyvett	
Glee (5 voices with Double Chorus), "Blest pair of sirens"	J. S. Smith.
Song, Miss Bruce, "Bel raggio lusinghier"	Rossini, (Semiramide.)
Trio, Madame Caradori, Signor Curioni, and Signor de Begnis, "A qual colpo"	Rossini.
Recit., Mr. Braham, "Yes! even love to fame must yield" Air, Ditto, "Oh! 'tis a glorious sight"	Weber, (Oberon.)
Concerto, Violin, M. de Beriot	
Song, Signor De Begnis, "[illegible]"	Rossini.
Romance Française, Madame Caradori, "[illegible]"	Auber.
Finale to 1st Act of Il don Giovanni	Mozart.

Mozart's splendid symphony was performed in a most exquisite manner by a powerful and well-selected band, which was, in all its various departments, every way capable of doing ample justice to the immortal author. This will not surprise the reader, for the performers almost entirely consisted of the principals from the Opera House and the Philharmonic Concert. To the provincial lovers of instrumental music this must have been a great treat. Phillips's ballad, "Home," was encored, as usual, and he sang it well; but has he no other song? I have heard him sing nothing else. 'Tis "Home" here, "Home" there, "Home" everywhere. For the sake of variety only, do let him occasionally indulge us with some change.

The duet, "[illegible]," by Miss Bruce and Mr. Braham, was admirably sung. This young lady, who is almost new to the musical public, possesses great capabilities, with a voice of vast compass, and in its timbre or quality more resembling Catalani than any I have heard. Would it were as sweet as it is powerful, she would then be [illegible]. Her style is, I think, decidedly Italian, and, although she has copied some of the defects of her instructor, Signor Velluti,—who never sang two consecutive bars either in tune or in time, as every one of the Opera band can attest,—yet I have no doubt she will—and that too at no very distant period—become deservedly a favourite with the public.

The song of "Rest, Traveller," is one of those trifles in which Miss Stephens sometimes excels, and to which she agreeably imparts talent. The concerto on the piano-forte by Mr. J. B. Cramer was, as it always is, a most highly finished performance. This being his first appearance in public at any provincial meeting, he was on his entrance warmly greeted; and the justly merited applause with which his masterly performance was received must have been most flattering to him. Signor Curioni's Italian scena was sung in his best style; and the obligato accompaniment for the clarionet, by Willman, was delightful. I doubt, however, whether this scena be not a little too refined for the general taste of a Birmingham audience. The same observation will apply to Madame Caradori's air, "Ah! che forse," though I must not withhold from the fair songstress what is justly her due: she sang it admirably. The first act finished with a "Grand Scena," descriptive of a composer's rehearsing a piece of music (written on the occasion of his patron's marriage), and his directions to each vocal performer how it should be performed; in which Signor De Begnis set the audience "in a roar." It was loudly encored, and if to laugh be one part of the business of life, it might in the present instance be very innocently enjoyed.

The second act commenced with the celebrated Weber's overture to the Freyschütz. There is none of our provincial orchestras that has power enough to do it justice; and I am inclined to think that on no previous occasion, without excepting even the Philharmonic Concert, was it ever better performed than in the present instance. Miss Tree's Irish air, "The Harp that once through Tara's halls," was not very effective, from what cause I will not pretend to say. Stafford Smith's "Blest pair of Sirens," is a fine specimen of this style of composition. But I regret to say that the day for admiring glees, if not already gone, is fast departing. The trio, "A qual colpo," was not performed. An apology was made by Mr. Bellamy, requesting the indulgence of the audience for its omission, as the orchestral accompaniments were left in London. It is a little curious to observe, however, that the Birmingham Journal, in the account of this evening's performance, says, "Madame Caradori, Signor Curioni, and Signor De Begnis, afforded great sport with Rossini's 'A qual colpo.'" So much for Birmingham accuracy; but the same things happen in London sometimes. Mr. Braham's recitative and air, from Weber's Oberon, was a masterly performance; but the period is not yet arrived, when the public in general will appreciate this great composer's talent at their right value. Now comes the great feature of the evening,—a concerto on the violin by M. de Beriot. At a time like the present, when there are so many eminent performers on the violin, it would be an invidious task to compare this young foreigner's talent with that of any other individual. His name and reputation had raised public expectation to its highest pitch; yet I believe I may venture to assert, that his performance even exceeded the most sanguine expectation. I was told of a gentleman who came all the way from Glasgow to hear him, and felt himself amply repaid for all the trouble, expense, and fatigue it cost him. In my own opinion, his performance approached nearer to perfection than any I ever heard.

Madame Caradori's French romance went off with the usual éclat. The finale to Don Giovanni finished the concert. The merits of this composition are too well known to require any comment: suffice it to say, it was very well performed. The band was most ably led by our old friend and favourite, F. Cramer.

On WEDNESDAY MORNING, October 7, at St. PHILIP'S CHURCH.

Part I.

Overture, Esther (with additional accompaniments)	Handel.
Solo, Miss Tree, Messrs. Vaughan, Sapio, [illegible], Phillips, and Bellamy, "This is the day," and Chorus	Dr. Croft.

Recit., Mr. Braham, "O loss of sight"	(Samson) Handel.
Air, ditto, "Total eclipse, no sun, no moon"	
Chorus, "O first-created beam"	
Air, Mr. Bellamy, "Brave Jonathan"	(Saul) Handel.
Chorus, "Eagles were not so swift as they"	
Air, Miss Stephens, "In sweetest harmony"	
Chorus, "O fatal day"	
Chorus, "The Lord hath prepared"	(Tod Jesu) Graun.
Recit., accompanied, Mr. Phillips, "Behold the Seraphim"	
Trio, Miss Travis, Messrs. Knyvett and Vaughan, "Pour forth your tears"	
Solo, Mr. Phillips, "Weep no more"	
Choral, "Yet weep, O weep"	
Solo, Mr. Phillips, "Weep no more"	
Semi-Chorus, "Behold us here adoring"	
Choral, "The hour of woe"	
Chorus, "Hallelujah"	

PART II.

JOSEPH—A Sacred Drama—(the Music by Mehul.)

Arranged expressly for this Meeting.

Overture.	
Recit. Accomp., Mr. Braham, "Though for a while."	
Air, ditto, "Hebron, sweet vale."	
Sestet, Messrs. Braham, Elliott, Goulden, Evans, Whall, and Bellamy, and Chorus, "Ah! how he looks."	
Symphony. (Night.)	
Hymn, "Lord God of Israel."	
Air, Madame Caradori, "How long are the days."	
Trio, Madame Caradori, Messrs. Braham and Phillips, "These notes of joy."	
Recit., Mr. Bellamy, "The people throng around."	
Air, Mr. Braham, "Then haste and follow me."	
Chorus, "Ye warriors."	
Duet, Madame Caradori and Mr. Phillips, "Sole stay."	
Recit., Messrs. Braham and Phillips, "I can refrain no more."	
Septet, Madame Caradori, Messrs. Braham, Phillips, Elliott, Goulden, Evans and Bellamy, "Benjamin, for ever share," and Chorus.	
Song, Miss Travis, "What tho' I trace"	*Handel.*
Grand Chorus, "Glory to God"	*Beethoven.*

PART III.

Quartet, Miss D. Travis, Messrs. Knyvett, Vaughan, and Bellamy, "How long, O Lord"	(*Revelation*) *J. Smith.*
Chorus, "Babylon is fallen"	
Air, Miss Stephens, "Let the bright Seraphim" (Trumpet Obligato, Mr. Harper)	*Handel.*
Recit., Mr. Phillips, "For a thousand years"	(*Thanksgiving,*) *Sir J. Stevenson.*
Air, Ditto, "The snares of Death"	
Chorus, "The chariots of God"	
Recit., Mr. Braham, "Deeper, and deeper still"	(*Jephtha*) *Handel.*
Air, Ditto, "Waft her angels"	
Chorus, "Rex tremendæ Majestatis"	(*Requiem,*) *Mozart.*
Quartet with Double Chor. Madame Caradori, Miss Stephens, Miss Travis, Messrs. Knyvett, Braham, Vaughan, Phillips, and Bellamy, "Benedictus"	
Chorus, "Confutatis" and "Lachrymosa"	
Song, Madame Caradori, "Ah! parlate" (*Sacrifizio d'Abramo.*)	*Cimarosa.*
Double Chorus, "Gloria Patri," (from a Dixit Dominus.)	*Leo.*
Recit., Mr. Vaughan, "And God created man"	(*Creation*) *Haydn.*
Air, Ditto, "In native grace"	
Recit., Mr. Vaughan, "And God saw"	
Recit. Accomp., Ditto, "In splendour bright"	
Grand Chorus, "The heavens are telling"	

I fear that the limits of the HARMONICON will not further allow of so many remarks as I have hitherto indulged in. Of this morning's performance, however, I cannot pass over in silence Mr. Braham's "Total eclipse." I never before heard it so well sung even by himself. The selections from the *Tod Jesu* (Death of Jesus), composed by Graun, and from *Joseph*, a sacred Drama, composed by Mehul, are novelties to an English audience, and for which we are obliged to the Birmingham Committee of Management. The former is, I think, every way worthy of the author whose name it bears. *Joseph* is an interesting drama, and the music is pleasing, but I do not consider it to possess much of that character or sublimity, which, from association, we generally attach to the Oratorio, or sacred drama. Madame Caradori, in the character of *Benjamin*, had allotted to her a very pretty song, which she sang so prettily*. The duet between *Jacob* and *Benjamin* (Mr. Phillips and Madame Caradori), is also very interesting. In the selection which formed the third part of this morning's performance, the chaste and unaffected manner in which Mr. Vaughan sung the air "In native grace and honour clad," was particularly gratifying; and the native and well-disciplined choristers of Birmingham, aided by their brethren from several of the neighbouring cathedrals, as well as those from the Concert of Ancient Music, were never heard to greater advantage, than in the grand chorus "The Heavens are telling," which terminated the morning's performance.

On *WEDNESDAY EVENING*, at the *THEATRE.*

Leader, M. de Beriot.

ACT I.

Overture (by desire), Anacreon	*Cherubini.*
Quartet, "Placido è il mar"	(*Idomeneo*) *Mozart.*
Solo, Madame Caradori, "Soavi Zeffiri"	
Song, Mr. Vaughan, "In life's gay scenes"	*Callcott.*
Duet, Madame Caradori and Miss Bacon, "Ravvisa"	(*Crociato in Egitto*) *Meyerbeer.*
Concerto Violin, Mr. Kiesewetter	
Ballad, Miss Travis, "The silver arrow"	
Glee, Messrs. Knyvett, Vaughan, Elliott, Bellamy, and Phillips, "Thou art beautiful"	*Callcott.*
Cavatina, Mad. Caradori, "Ah! come rapida"	(*Crociato in Egitto.*)
Duet, Miss Stephens, and Mr. Braham, "Now hope, now fear"	*Braham.*
Finale, "Lochaber" (arranged for a full band and Chorus, by Mr. Greatorex)	*Shield.*

ACT II.

Overture, *La Gazza Ladra*	*Rossini.*
Scena, Miss Bacon, "Elena oh tu" (*La Donna del Lago*)	*Rossini.*
Glee, Messrs. Knyvett, Evans, Vaughan, Elliott, and Phillips, "Mark'd you her eye"	*Spofforth.*
Song, Mr. Braham, "Blue bonnets"	
Concerto Violoncello, Mr. Lindley.	
Song, Miss Stephens, "Lo, here the gentle lark" (Flute Obligato, Mr. Nicholson)	*Bishop.*
Glee, Miss D. Travis, Messrs. Knyvett, Vaughan, and Bellamy, "Bird of the wilderness," harmonized by Mr. Greatorex	
Canzonetta Francese, Madame Caradori, "La plus jolie"	
Finale, "The Tramp Chorus," the solos by Miss Travis	*Bishop.*

M. de Beriot appeared this evening, for the first time in this country, as the leader of a band, in which character, his mild, modest, and unassuming deportment, must, I think, have gained him the good wishes of all the orchestra. I could not, however, help thinking, that he took the Introduction to *Anacreon* a thought too slow. The only novelty in this performance, in the vocal department, was the glee for four voices, "Bird of the Wilderness," harmonized by Mr. Greatorex from an air by Dr. Clarke Whitfield. I hope to hear it again. "Blue bonnets over the Border" is more fitted for a theatre than a concert-room. The concerto on the violin was performed by Kiesewetter in his superior style and manner. I am told that it has been said by those of the "adverse faction," that there is a good deal of trick about this gentleman's playing. Now even if it be so—(which, by the bye, I do not allow)—who, I would ask, can play such tricks but himself? and merely by trade—of such they are so difficult and yet so pleasing: there is a gratification in being cheated. The Overture to *La Gazza Ladra* I have heard go much better: the note drum was insufficient. Lindley's Concerto on the violoncello had all the vigour, if not the freshness of youth. His performances never fail to please, and his Birmingham friends and admirers gave him an ample, loud and general applause. After this concerto there was nothing particularly deserving of notice.

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* Published in the 50th Number of the Harmonicon.

On THURSDAY MORNING, in ST. PHILIP'S CHURCH

THE MESSIAH

Mr. Braham's "Comfort ye my people" was, as usual, very [illegible] is a fine specimen of the art. There is no singer of the present day that can at all compare with him in it. A very [illegible] arrangement was made in the bass song, "But who may abide the day of his coming": [illegible] always [illegible] and [illegible] the [illegible] as [illegible] ever [illegible] to [illegible] a [illegible]. I never heard the chorus "For unto us a child is born" go worse. Had I not known that the veteran Greatorex was at the organ, I should have thought that some inexperienced performer had got possession of the keys, and was [illegible] at least one of the passages in a wrong key. In the [illegible] from which [illegible] the Pastoral Symphony, Miss Stephens was herself, and delighted me as much as ever. I was a little disappointed in Miss Paton's "Rejoice greatly": it was not altogether what we have been accustomed to hear from Miss [illegible]. Mr. [illegible] [illegible] was, like the bass song before mentioned, very judiciously [illegible]; both pieces are much improved by [illegible] [illegible] the [illegible] "But thou didst not leave his soul in hell": the [illegible] and [illegible] were introduced, but it was merely giving the [illegible] and [illegible] parts to the wind instruments. A similar thing was done with "How beautiful are the feet," but nothing was gained by the change. Besides, if wind instruments are to be admitted, why not use those of Mozart? The whole of the choruses in the second and third acts were performed with a degree of energy and precision that is seldom equalled, and that never, perhaps, surpassed.

On FRIDAY MORNING, [illegible] in ST. PHILIP'S CHURCH

Part I.

Chorus, "Immortal Lord of earth and skies" [illegible]
Recit. Miss Stephens, [illegible] [illegible]
[illegible] "[illegible] guiltless blood be your [illegible]" [illegible]
Rec. Mr. [illegible] "[illegible]"
Air [illegible] "[illegible]"
Duet, Miss Stephens and Miss [illegible] "O [illegible] [illegible]"
Chorus, "[illegible]"
Recit. Mr. [illegible] "[illegible]"
Trio and [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] and Phillips, "[illegible]"
Recit. Mr. [illegible] "[illegible]"
Air, [illegible] "[illegible]"
Recit. Mr. [illegible] "[illegible]"
Air, [illegible] "[illegible]"
Chorus, "[illegible]"
Recit. Mr. Braham, "[illegible]"
Chorus, "[illegible]"
Recit. Miss Paton, "O [illegible]"
Air, ditto, "[illegible]" [illegible] Handel

Grand Chorus, "The arm of the Lord" (composed by Mr. [illegible] on the Occasion of [illegible]) Haydn

Part II.

TRIUMPH OF GIDEON,

A Sacred Drama—the Music by [illegible] Second Time of its Performance.

Overture.
[illegible]
[illegible]
[illegible]
[illegible]
Quartett, Miss Paton, Miss [illegible], Messrs. [illegible] and Phillips, [illegible] and Chorus
[illegible]
[illegible]
[illegible]
[illegible]
[illegible] Mr. [illegible] "[illegible]" [illegible]
[illegible]
Quartett, [illegible] [illegible] Miss [illegible], Messrs. [illegible] [illegible] [illegible] [illegible] [illegible]
Chorus, [illegible] [illegible]
[illegible] Miss [illegible] "[illegible] Lord God" [illegible] The Lord shall reign [illegible]

Part III.

THE [illegible] Grand Coronation [illegible] (arranged for a full band, [illegible] [illegible]) [illegible]
Song, Mr. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]
[illegible] [illegible]
Song, Miss Paton
[illegible] Mr. Braham and Chorus
[illegible] Mr. [illegible] "[illegible]"
Grand Chorus, "God save the King" [illegible]

I cannot imagine a better selected piece to commence a performance than the grand chorus "Immortal Lord," it is indeed a noble composition, and was nobly performed. I will not say so much for the performance of the air "If guiltless blood be [illegible]" [illegible] I will not say, but with the same singer, the same leader, and the same orchestra, I have heard this chorus very [illegible] performed. "The arm of the Lord" is a magnificent chorus and the musical world are much indebted to Mr. [illegible] of Leicester for having brought it into public notice. I am of opinion, that the most distinguished feature in the Birmingham Musical Festivals, and what gives them so decided a superiority over all other places in the kingdom—with the exception of York only—is the strength and excellence of their chorus; for as the majority of the principal singers attend very nearly all the festivals throughout the country, [illegible] generally speaking, be performed as well at one place as another. In their chorus, and the excellence of their instrumental band, Birmingham bears away the palm.

The Triumph of Gideon, a sacred novelty for which we are indebted to the Birmingham Committee of Management, but as my remarks must be curtailed, I will only say, that no one movement gave me more pleasure than the Grand March for wind instruments composed, which, I believe, was composed for and presented to the Royal Society of Musicians by the composer [illegible], when he was in London. I've nothing to add, that it was admirably well performed. In the third part, Miss Paton quite delighted me in the air "With verdure clad," a full nothing to wish for; I never heard it better sung. The morning performances closed with the very appropriate anthem in full chorus, of "God save the King."

On *FRIDAY EVENING*, at the *THEATRE*.

Leader, Mr. Kiesewetter.

ACT I.

Sinfonia, C Minor	*Beethoven.*
Frost Scene, the solo parts by Miss Travis and Mr. Phillips	*Purcell.*
Cavatina, Signor Curioni, "Se cide al' a sposa"	*Rossini.*
Glee, Miss Stephens, Messrs. Knyvett, Vaughan, and Phillips, "The last glimpse of Erin," harmonized by Sir J. Stevenson	
Concerto, Piano-Forte, Mr. J. B. Cramer.	
Ballad, Mr. Phillips, "Oh no, we never," arranged from a French Air	
Quartet, "The maid who'd wish" (*Interrupted Sacrifice*)	*Winter.*
Song, Mr. Braham, "Kelvin Grove"	
Finale, Misses Stephens and Travis, Signors Curioni and De Begnis, and Mr. Phillips, "Ah! guardate"	*Rossini.*

ACT II.

Overture, *Euryanthe*	*Weber.*
Duet, Miss Paton and Mr. Braham, "O when those eyes"	(*Inter. Sacrifice*) *Winter.*
Song, Miss Paton, "There was a time"	
Septet, "Now by love and peace"	
Concerto, Flute, Mr. Nicholson	
Ballad, Miss Stephens, "Donald"	
Duet, Signors Curioni & De Begnis, "All' idea"	*Rossini.*
Fantasia, Violin, M. De Beriot	
Ballad, Miss Paton, "I've been roaming"	*C. Horn.*
Buffa, Signor De Begnis, "I Violini"	*Mosca.*
Verse and Chorus, "God save the King"	

Beethoven's difficult and masterly symphony in C minor was led with great spirit by Kiesewetter, and every individual in the orchestra seemed to exert himself, as if he were determined not to be outdone by his neighbour. The "Frost scene" of England's bard (Purcell,) was well sustained by Miss Travis (here she was at home) and Mr. Phillips. Mr. J. B. Cramer's concerto seemed to please, if possible, more than on the first night. But he is always great, and cannot play ill, even if he would: in this respect he stands alone. I wish Mr. Braham would confine his "Kelvin Grove," with his "Blue Bonnets," to the theatre. The first burst of the band in the energetic Overture to *Euryanthe* bears down all before it. 'Tis in this style that the English orchestra excels: there is no resisting it—and there is nothing like it. Mr. Nicholson's concerto on the flute was much admired and most warmly applauded; and De Beriot's fantasia on the violin added another laurel to his brow, and fully maintained the fame he so well earned by his concerto on the first night. The performance finished with the national song of "God save the King," in which the audience heartily joined.

I am, Sir,
Your obedient Servant,
A. B.

TOTAL RECEIPTS AT THE PRESENT FESTIVAL.

Tuesday, Oct. 7.

	£	s.	d.	£	s.	d.
Church,—Admission	334	16	0			
Collection	650	0	4½			
Theatre	700	15	0			
				1685	11	4½

Wednesday, Oct. 8.

	£	s.	d.	£	s.	d.
Church,—Admission	1601	17	0			
Collection	483	0	0			
Theatre	646	16	0			
				2731	13	0

	£	s.	d.
Brought forward	4416	11	10½

Thursday, Oct. 9.

	£	s.	d.	£	s.	d.
Church,—Admission	1307	0	0			
Collection	203	19	7			
Theatre	656	0	0			
				3167	19	7

Friday, Oct. 10.

	£	s.	d.	£	s.	d.
Church,—Admission	1530	7	0			
Collection	406	13	0			
Theatre	1094	4	0			
				3041	0	0

	£	s.	d.
	10615	18	11½
Sale of Books, about	500	0	0
	£11,115	18	11½

In the above collections are included donations from the following persons:—W. Ralfe, Esq. 200l.—Earl Howe, 105l.—Sir R. Peele, 100l.—W. C. Russell, Esq. 100l.—Earl Dartmouth, 52l. 10s.—Earl Bradford, 50l.—Earl of Plymouth, 50l.—Lord Dudley and Ward, 50l.—Lord Willoughby de Broke, 50l.—Lord Anson, 52l.—Lord Calthorpe, 50l.—John Gough, Esq., 50l.—Heneage Legge, Esq., 40l.—J. W. Inge, Esq., 40l.—Bishop of Lichfield and Coventry, 30l.—Lord Beauchamp, 21l.—Lord Bagot, 20l.—Miss Colmore, 20l.—James Taylor, Esq. 10l.—Mrs. Taylor, 15l.—Miss Taylor, 15l.—A. B. Lillingston, Esq. 10l. 10s.—A Friend, 6l.—Lady Inge, 10l.—Mrs. Wilkinson, 10l.—W. Withering, Esq., 10l.—Archdeacon Buckeridge 5l. 5s.—Earl Spencer 5l.—E. J. Littleton, Esq., M. P., 5l.—Wm. Lane, Esq., 5l.—Mrs. James Taylor, 5l.—Lady Sarah Littleton, 5l.

From a Birmingham Paper.

The following is a summary of the receipts, from the time the Festival was established in this town, to the year 1823, from which it will be seen they have regularly increased in attraction and importance:—

		General Receipts.			*Net Produce.*		
		£	s.	d.	£	s.	d.
Sept.	1784	1325	0	0	700	0	0
Aug.	1787	1980	0	0	964	0	0
—	1790	1965	10	0	930	14	0
—	1793	No Festival; the Theatre destroyed by Fire.					
Sept.	1796	2044	1	0	887	0	0
—	1799	3844	0	0	1470	0	0
	1802	3830	17	0½	2380	17	6
Oct.	1805	4993	6	4	2206	17	11
	1808	5171	13	2½	3257	19	6
	1811	4960	0	0	3060	16	0
—	1814	7104	19	0	3111	14	0
—	1817	8746	0	0	4296	16	10
	1820	9483	4	5	5001	10	11
—	1823	10344	14	0½	5806	15	4½

BRECON EISTEDDVOD AND MUSIC MEETING.

This national meeting commenced on Tuesday morning, September 26th, when a number of medals and premiums were awarded for the best poems and essays on various subjects, connected with ancient British history.

In the evening a concert was performed, at which Braham, Miss Stephens, Miss Johnston, Messrs. Collyer, Rolle, Mori, Lindley, Nicholson, Harper, Parry, jun., &c. &c., exerted themselves most successfully. On Wednesday morning a selection of sacred music was performed in the church, and in the evening a second concert at the Town Hall, which was crowded. The whole of the entertainments afforded the highest gratification to the company, and the thanks of the noble patrons and subscribers were conveyed to the professional ladies and gentlemen, by Mr. Parry the Conductor, in a manner that must be very pleasing to their feelings. The next Grand Congress of Bards will be held at Carnarvon, which is situated amid the Snowdonian mountains.

Review of Music.

BISHOP'S ALADDIN.

[illegible]

[illegible]

[illegible]

[illegible]

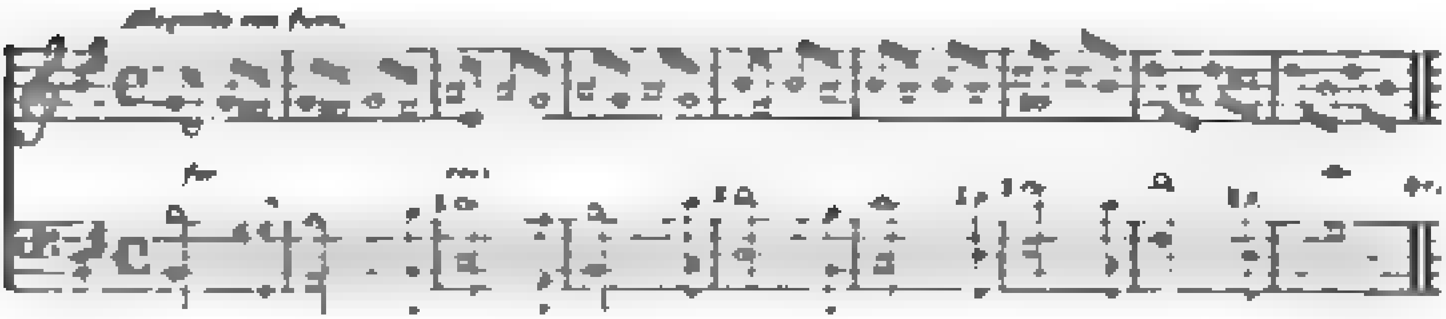
[illegible]

[illegible]

[illegible]

[illegible]

still engaged public attention. It displays great labour, and but little invention: every part of it exhibits the experienced musician, while it betrays the wearisome inactivity of the composer's imagination, at the precise moment when he most, it is to be presumed, must have wanted to bring all its energies into action. This is no common predicament for those to fall into whose mental powers of invention are tasked, that it now rather excites our regret than surprise. The consequences, however, of such a state of mind are visible throughout the whole of *Aladdin*, which shows how little the author has been indebted to his fancy, and how much to his industry: for, so far as our knowledge of his works extends, he has never produced an entirely new opera with so few claims to originality as the present. The Overture abounds in recollections of Weber's style, and its want of freshness is felt before half finished. One passage in it, an unisonous progression in the bass, is curious and worth extracting:—

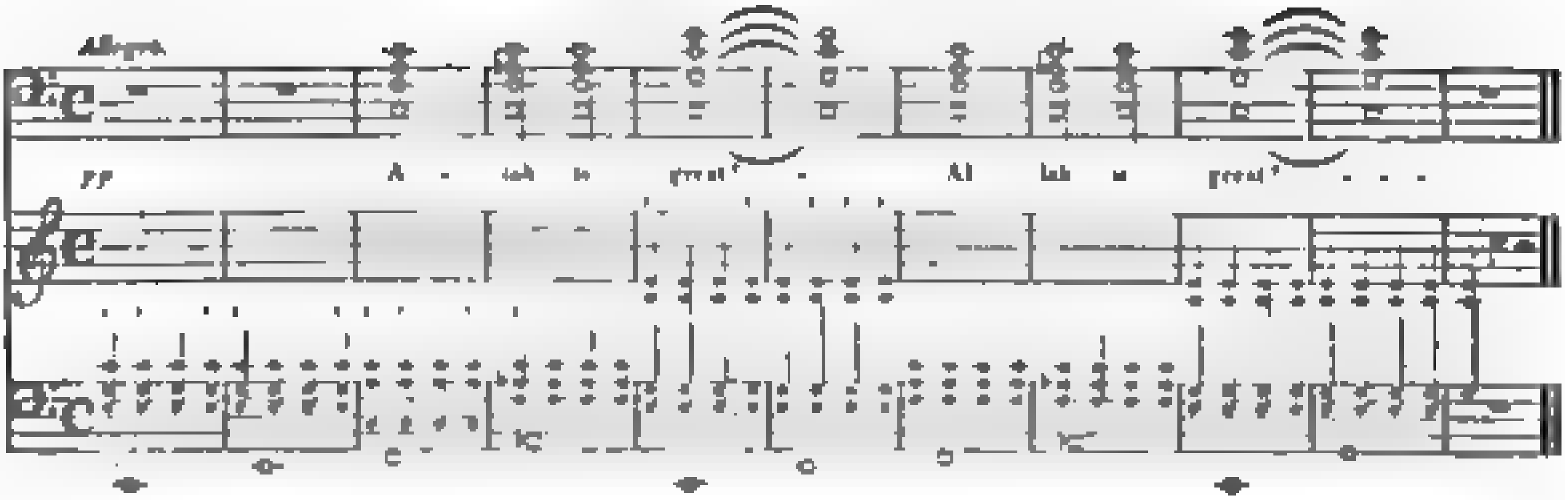


The symphonies to the first scene, and the following air of *Manzal*, remind us strongly of the opening of a chorus in *La Donna del Lago*, and of an aria in *Tancredi*. The chorus of boys may be appropriate, but it has no recommendation as music. *Aladdin's* first song, "Are you angry, mother?" is a charming melody, and deep enough for a mezzo aria. This was very judiciously contrived, although written for Miss Stephens, for being her first appearance in the opera, and a simple air, an air composed for the upper part of her voice would much have diminished the dramatic effect of her entrance. The quartett, "Doctor! Doctor!" and the following scene, may be passed without comment. An elaborate "scena" succeeds, "Genius of flame!" a laboured invention, and without any one trait that can be called striking or new. We observe with regret the pains that have been bestowed on this part, and the inadequate result, musically speaking; let the reader, however, advert to the acknowledgment we have made, of being unable to give any opinion of the stage effect of the opera. The quartett, "Here! here! here!" is conceived in elegant taste, and cannot but please, either in the theatre or the drawing room. The difficulty in the latter place will be to find four soprano voices to sing it. The solos for *Aladdin* are melodious, and well relieve the other parts. The chorus, "Nourmahal!" is dramatic, and the symphony possesses a good deal of oriental character. "A hundred, the noblest, wait on her throne," called here a romanza, though for two voices, is far from uncommon, but the pastorale which forms part of it, with a drone accompaniment, is a sort of movement that seldom fails to excite an agreeable feeling. The finale to the first act opens softly and sweetly; the effect of the latter part must depend on scenery. The Fairy March at the end is collected from the overture, without any improving touch added.

The opening of the second act affords us an opportunity of congratulating Mr. Bishop on his success in writing for the new performer, Miss Johnson; the ballad is constructed of materials that are anything but new. The same may be averred of the subsequent air, "Sister, I have loved thee well!" The poetry in this—(poetry, did we call it?)—talks about the "poet's verse" ringing with "golden tongues!" But in pity to our readers we must refrain from transcribing the words of the present opera. Then follows much instrumental music, accompanying the action on the stage: this, however, and indeed we may add, the rest of the pieces that are exclusively orchestral, do not show that the composer in producing them was able to draw largely upon his stores for novelty. We have now a recitative and air, "Tremble, ye Genii!" as loud and as rough

"——— as are th' tempests when they scold."

The brief, agreeable episode in "Breathe but of the morning rose," leads to a hope of a change of features, but the turbulence soon returns. The duet, "Are the stars of night arisen," is graceful and pretty; it was intended, we suppose, to be an encore, and every one must be tired of it. The quintett that next appears, "New lamps for old," is a spirited ingenious composition; it is the cry for the three genii of the lamp—a repetition of part of that which they sang in an early scene of the opera—the flat added to it, giving a minor third to the chord which before was major, is a very felicitous thought. We have next, in order, a *Chorus of Huntsmen*, modelled after Weber's in the *Freischütz*. Surely this is sufficient to prove the hasty, ill-advised manner in which the opera was put together. If the author had been blind enough to introduce such a piece, the composer should have rejected it; and if both had so little foresight as not to see what must inevitably be the result of such a measure, the manager ought to have interposed, for the benefit of the other parties, as well as to save his own credit with the public. The air after this, for Miss Stephens, "The dove of the valley," is in Mr. Bishop's pleasant ballad style; like "Are you angry, mother?" before noticed, it is not very low, and is equally simple and easy to execute; consequently both are in great request with those amateurs whose ambition is under wholesome control. The song for Braham that follows, "Thou art gone," is strongly expressive, and the contrast of the major key, as a term of resignation, is well contrived. The finale to this act is merely distinguished by a very simple, but a powerfully effective, chorus of attendants, who, when *Aladdin* is plunged in deepest despair, remind him that "Allah is great!" The solemnity of this sacred truth, and the call of the Muezzin from the Minaret to prayer, awaken in the youth a ray of hope, and determine him to action. The plain, unsophisticated harmony of this chorus may be communicated in a few notes:—



With the third act of this opera we shall detain the reader but a short time. The song, "In my bower a lady weeps," is to a strain so much like what we have often heard, that we find some difficulty in treating it as a new composition. The next air "It is night beneath the sea," possesses the merit of gravity at least, and the symphony is pretty and sylph-like. The piece that follows, "My Araby, my noble steed," a kind of bravura, is very considerately addressed by the Schah to his horse. We regret being obliged to say anything so uncivil, but really this is more suited to the taste of the inhabitants of the stable, than of the visitors to a theatre-royal. The two following compositions are repetitions, brought in again, no doubt, with good stage-effect. The *Finale*—the *last finale* to an opera, seldom is intended for any other purpose than to give the performers time to make the necessary retrograde movement, and to prepare the scene-shifters for the dropping of the curtain: the present does not seem to pretend to anything beyond this.

Had not *Aladdin* been placed contiguous to so over-shadowing an opponent as *Oberon*, it might have survived a little longer, for it possessed some vitality, though we cannot think that it promised, under any circumstances, to live long. But the towering height of its neighbouring rival blighted and withered it, before it had time to try its strength or strike the slenderest root.

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1. Fantasia *for the* Piano-Forte, *and* Flute, *ad lib.*, *containing select airs from* Winter's *Opera*, "*Le Sacrifice Interrompu*," *composed by* J. B. Cramer. (Cramer and Co., 201, *Regent Street*, and Clementi and Co., 26, *Cheapside*.)
2. Sonatina *for the same, with an accompaniment for the* Violin *or* Flute, *ad lib.*, *composed and fingered by* J. B. Cramer. No. 2. (Cramer and Co. 201, *Regent Street*.

The Fantasia is an elegant adaptation of four of the best and most popular pieces in Winter's opera, making as many movements. The first, which may be considered as the introduction, is a very animated allegro maestoso; the second, formed of the opening chorus of the opera, is a soothing andante, terminated by a brilliant cadenza, the latter leading into a military movement full of spirit; and this is followed by the favourite quartett, arranged in the author's well known manner as a rondo. There is nothing difficult in any part of this fantasia, yet it is so contrived as to produce a remarkably showy effect: it will enable the performer to make a considerable figure, without costing much time or labour in previous practice.

The Sonatina is, we hope, the continuation of a series. The first came under our notice some months ago, when we expressed our wish to see another soon; but a long period has since elapsed. These are useful publications, inasmuch as they prepare the young performer for the composer's superior works, which, if her master have any taste, she will, as a matter of course, take up when further advanced. Besides which, it always flatters and encourages young players to have a distinguished name placed before them.

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1. Variations *on a favourite* Russian *Air for the* Piano-Forte, by C. M. de Weber. (Cocks and Co., *Princes St.*, *Hanover Square*.)
2. Brilliant Polonaise *for the* Piano-Forte, *on the German Ariette*, "True Love," *composed by* J. P. Pixis; *edition revised, &c., by* C. Dumon. (Wessel and Stodart, 1, *Soho Square*.)
3. First Grand Capriccio, *à la bravura*, on "La Tarantella," *and a theme from* La Gazza Ladra, *for the* Piano-Forte, by Charles Schunke. (Boosey and Co., *Holles Street*.)
4. Alfillo, *a Spanish Air, arranged as a* Rondo, *with an* Introduction, *for the* Piano-Forte, by Steve Pierre. (Chappell, 135, *New Bond Street*, and Clementi and Co., *Cheapside*.)

The first of these is an air now well known amongst us:—M. Weber's variations to it show his science and invention, and his introduction to them is in the fine romantic style of his overtures; but like nearly all the music written by him for the piano-forte, the performer is not considered for one moment; the passages are, with scarcely an exception, so ill adapted to the hand, the skips are so unnatural, the notes are so crowded, and the necessary contrast of light and shade,—of unencumbered melody and full harmony—is so entirely neglected, that we cannot recommend our readers to torment themselves with this composition; except indeed such as are of the ultra party; these we must resign to their taste.

No. 2, is a very pleasing composition; the subject is melodious and lively, and it is expanded with ability. Some few of the passages are awkward and difficult, but as a whole, the polonaise need not deter a tolerable proficient from undertaking it. We cannot see what necessity existed for inserting a second name in the title-page; it is mere advertisement—downright puff. If indeed it were one of importance, one that would sanction and recommend the publication—as in the case of the Studies by Herz—justification might be pleaded; but there is not the shadow of such an excuse in the present case.

M. Schunke is a sound musician and a brilliant performer; and when he has sufficiently astonished us in London by his precipitate arpeggios, startling distances, reiterated notes, (only fit for the violin,) and interweaving of the fingers, together with other similar signs of his present taste in composition, perhaps he will descend from the stilts on which he is now mounted, and relieve both himself and others by a little simplicity. We make much allowance for a new comer to our country, well knowing that, unless he possess very commanding talents indeed, he must at first work his way by means that he perhaps inwardly despises; but after a certain time his object is supposed to be attained: the *fashionable* people seem like a stage that cannot spend more money longer: he then is expected by critics to display the real qualities of a musician, and to reserve his superfluities for the vulgar, or whoever such he may find there. We trust that M. Schunke is now comfortably settled amongst us, and therefore hope soon to see something from his pen more addressed to the feelings than the above work, which, though built on two excellent airs, is so loaded with notes, that the melodies of [illegible] are quite sunk under their burthen.

M. [illegible] has given us one of the pretty national songs of his country, in the measure and style of those dancing tunes that take the name of [illegible], and has prefaced it by an excellent introduction. If the whole had been confined to seven or eight pages, it would have pleased and become popular; for about such a portion of it is really good, and would command attention; but being spun inadvertently out to fifteen, the author may be assured that its sale will be inversely as its length. To draw out so slender a subject to such an extent, so that it shall not fatigue the hearer, requires long experience in composition and ingenuity of the rarest kind; on the acquisition of which we shall be most happy to congratulate M. [illegible] at some future period. At present he will consult his own interests by being more brief, and by so regulating the duration of his publications, as to leave the auditors of them with a craving for more.

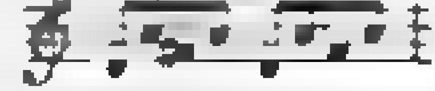
Journal Hebdomadaire, or Weekly Journal of the latest and most admired foreign Vocal *and* Piano-Forte *Music, in* 52 Nos., *or* Two Volumes. (Boosey and Co., *Holles St.*)

The present volumes were received at the office of our printer some time ago, but unfortunately laid aside, so that they have been in our possession only within the last few days.

This is a very pleasant miscellany of Italian, French, and German vocal music, of marches, waltzes, &c., amongst which are several pieces from the *Freischütz* and *Preciosa*; airs by [illegible], Beethoven, &c.; and romances by French composers. Many things that had appeared in the Harmonicon, have found a place in this *Journal*, which we are bound to consider as a compliment to our taste in selection; though where English words are set to foreign airs, we cannot conscientiously say that the adapter engaged for the above work has always been successful in the exercise of his task. Nor do we think it was prudent in the publishers to insert German songs in a work got up for sale in the British dominions, without an English translation. Whether the Italian should stand alone, or not, may be a question, though it is almost invariably the practice of the Harmonicon to give an English version of it. The piano-forte music—chiefly waltzes—is easy, and the vocal compositions within the compass, both as to voice and execution, of the generality of amateurs. The pieces are closely engraved, in rather a diminished character, so that much matter is compressed into a small space; and if all the pieces contained in the two volumes had been equally unexceptionable, the work would have been uncommonly cheap: even as it is, the price fixed on it is quite reasonable.

1. Divertimento *for the* Piano-Forte, *with an Introduction, and* Bishop's Air, "*Are you angry, Mother?*" *composed by* T. A. Rawlings. (Goulding and Co., *Soho Square.*)
2. Divertimento *for the* Piano-Forte, *introducing* Bishop's Airs, "*Beautiful are the* [illegible] *of day,*" *and* "*My Araby,*" *composed and published as above.*
3. Air, "[illegible]," *composed by* Bishop, *arranged for the* Piano-Forte, *and published as above.*

The first of these is formed on one of the most attractive airs in the opera of *Aladdin*, and the second from a pretty trio in the same. Mr. Rawlings has not taxed his imagination much in converting these into piano-forte pieces, for his embellishments are in no wise different from others by him that we have had to examine. Indeed it would be too much to expect great novelty in things manufactured in so hasty a manner and for so temporary a purpose; if they please for a few months, and there are [illegible] about some such period, the publisher's purpose is answered, and the adapter earns his reward.

In "[illegible]," we do not much like the *Alberti bass*,*  which runs through it, and gives an air of poverty to the whole.

The most meritorious parts of the above pieces are the Introductions, though even these are not exempt from numerous commonplaces.

1. *The* Dumfries Rondo, *for the* Piano Forte, *and*
2. *A* German Air, *for the same*, by Dr. Carnaby. (Lonsdale, *New Bond Street.*)
3. *Eight* Airs *with* Variations *for the same, in as many separate numbers, by* L. [illegible], Nos. 5 to 12. (Cocks and Co.)
4. Musard's *forty-second set of* Quadrilles, *from* La Dame Blanche, for Piano-Forte and Flute. (Boosey and Co.)
5. *A new set of* Quadrilles *from* [illegible], by J. P. [illegible]. ([illegible], 1, *Soho Square.*)
6. *New* Caledonian Quadrilles, *by* C. M. (*Edinburgh*, Robertson's, 47, *Princes Street.*)

The juvenile world are obliged to so eminent a professor as Dr. Carnaby for devoting a portion of his time to their musical wants. These very easy things for beginners too often are left for incompetent persons to supply.

The eight airs by M. [illegible] are of the most popular kind, well selected, and cleverly adapted to reluctant learners.

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* So called [illegible] from having been frequently used by Alberti, a very fashionable performer and composer in his day, whose compositions are now utterly unknown, and whose very name is all but consigned to oblivion.

Mr. Musard is not a little indebted to a French publication for his quadrilles, which, however, are exceedingly well set.

Mr. Platt is too good a musician to choose his airs injudiciously. The opera of Mercadante whence he has selected his present quadrilles is not remarkable for its melodies,—or for anything else indeed: but he has taken all that have any chance of pleasing.

The *Cavalcade Quadrilles* are the production of a lady, whom we shall have the pleasure of meeting with again amongst the vocal music. They are equal to most things of this kind that appear.

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1. *The favourite Airs in* Mayer's *Opera, Medea in Corinto, arranged for the* Piano-Forte, *with an accompaniment for the* Flute, *by* F. T. Latour, *Pianiste to His Majesty.* Books 2, 3, and 4. (Latour, 50, New Bond Street.)
2. *Select Airs from* Bishop's *Opera Aladdin, arranged for the* Piano-Forte, *with an accompaniment (ad lib.) for the* Flute, *by* J. F. Burrowes. (Goulding and Co., Soho Square.)

The first book of Mr. Latour's arrangement of *Medea* we mentioned in a very recent number. The work is now completed in a manner that cannot fail to prove satisfactory to those who, having heard the opera, admire it, as well as to others who wish to gain some knowledge of what so highly excited a production contains. We can only repeat that which we have before advanced, namely, that Mr. Latour has a happy talent for adapting in such a way as to preserve all the chief effects and characteristics of the music that can be expressed by one pair of hands, on a keyed instrument, without calling upon the performer for more than a very ordinary degree of proficiency as a player.

Mr. Burrowes has, it appears to us, so nearly included in his present book all that excites any attention in *Aladdin*, that he cannot intend to pursue further his arrangements of that opera. We have here "Are you angry, mother?" "Ere the stars," "My Araby," "Beautiful are the fields of day," and "The days of the valley," all ably adapted, and devoid of any difficulties of execution.

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1. *Selection of* French Melodies, *with Symphonies and Accompaniments by* W. Kiallmark. *The words by* W. H. Bellamy, Esq. Nos. 5 and 6. ([illegible], Great Russell Street, Bloomsbury.)
2. The Bouquet.

The above numbers of the *French Melodies* complete a work, of which we have, during its progress, spoken in the favourable manner that it deserves. They are in every way equal, in point of selection and arrangement, to the former four; and contain some beautiful airs, amongst which we find "Portrait charmant," "Ah! vous dirai-je maman," and "Le clair de lune." The animating melody to which the English words, "To-morrow, to-morrow, oh, why not to-day?" are set, is perfectly familiar to us, though not as a French song: we suspect that it has been appropriated by some person amongst our countrymen; perhaps one of those who openly abuse the music of our neighbours, and covertly profit by it. We find slight errors of emphasis in the pathetic air, "O sing to me," but they are not worth pointing out, for in a publication containing so much to praise, it would be heedless to dwell on one or two trivial faults.

We cannot take our leave of this work without complimenting Mr. Bellamy on the success of his songs. Though Moore is evidently the model chosen by him, and by all later poets in productions of this nature, yet, between imitating an original well and ill, there is this difference: the one is an attainment, the other an aggravation.

No. 2 has no other title than the above; it has no publisher's name; nor is the place where it was printed mentioned. The extent of this little work is thirteen pages in octavo, containing two songs, a duet and a waltz, the composer whereof is one of the accomplished sisters who recently sent into the world a volume that has been a good deal spoken of, and obtained an extensive sale, under the title of *The Odd Volume*. The motive for publishing *The Bouquet* is stated, in a short advertisement, to have been "for the purpose of contributing towards the relief of the suffering Mechanics in Glasgow and surrounding districts." This explanation alone would disarm criticism, were it otherwise called upon to perform its duty with rigour; but really these vocal pieces, though not aspiring to be ranked with compositions of the highest class, show both talent and taste, and deserve to be encouraged for their own merit, as well as for the good which may be accomplished by their sale. The duet, in the German tongue, should have been translated: very few people in these islands will even attempt to pronounce that language, though they are so much indebted to it.

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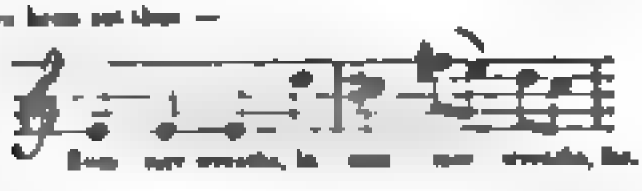
1. Glee, "In yonder grave a Druid lies," *for four voices, composed by* J. Mac Murdie, Mus. B. (Cramer and Co., 201, Regent Street.)
2. Fairy Glee, "Softly we fly," *for three voices, with an accompaniment for the* Piano-Forte, *composed by* John Parry. (*The same.*)

Mr. Mac Murdie's glee is an elegant composition, and well put together; the words are feelingly expressed, and correctly, with a single exception. But that want of originality which we have so continually to deplore, is not less apparent here than in most other works that come under our notice. Indeed this is a virtue so rare amongst us, that perhaps we should act more prudently in welcoming it as a stranger when it does appear, than in bewailing its long fits of absence, which now seem to be settled into a habit. The error we allude to is at page 4, bar 6, where by the repetition of the wrong words, the unaccented word is thrown back, and the same weakened. It should have been set thus:—



The last bars of the movement in E minor is a very palpable imitation of the fine conclusion of that exquisite glee of former days, "How sleep the brave," the difference consists chiefly in the inversion. But before we quit this present publication, we shall endeavour to direct attention to the beautiful effect produced by the diminished seventh, at page 5, bar 5: it was a happy thought to give such harmony to such words. This composition is well worth the notice of Vocal Societies.

Mr. Parry's is a very pretty lady's glee, easy to sing, showy in effect, and certainly not overburthened with scientific passages or combinations. It makes no pretension to novelty, and is one of a variety of that species of composition, glee, or more properly trio, that has been well received in domestic parties for upwards of thirty years;—that is, from the time that Stevenson's "[illegible]" and Moore's "O Lady fair" two charming things of their kind, first appeared.

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1. Air, "Buy a broom?" sung by Miss Love at Vauxhall; the poetry by J. R. Planché, Esq., the Music by Henry R. Bishop. (Goulding and Co., Soho Square.)
2. Canzonet, "Oh, many have sworn to adore me," written by W. Mac Gregor Logan, composed by John Barnett. (Wessel and [illegible], Soho Square.)
3. Song, "The Banks of the Tweed," sung at the English Opera, in the Musical Entertainment, entitled [illegible] [illegible], composed by the same. (Cramer and Co., 201, Regent Street.)
4. Ballad, "[illegible] my darling," composed by C. B. (Edinburgh, Wood, Small and Co.)
5. Do., "Of all the flowers the fairest," by Ditto. Ditto.
6. Do., "While the breeze of the morning," by Ditto. Ditto.
7. Song, "The Bugle Horn," composed by G. F. Stansbury. ([illegible], [illegible], Great Marlborough Street.)

This is a right-worthy Vauxhall song; the genius of the place must have dictated both words and music; they are the true descendants of what our fathers and mothers heard when they [illegible], and prove their parentage in every feature. Whatever changes may have been wrought in the terms of admission to the gardens, in the hours or in the arrangements, the taste of the visitors to Vauxhall [illegible] [illegible] [illegible] [illegible] is the same as that which reigned half a century ago. And we confess without a blush of shame, that, after a long winter-season of operas and concerts, we do not in a fine warm July evening walk, row, and change the scenery for the purpose of hearing the same Italian bravuras repeated for perhaps the twentieth time. English song is more in unison with the fine old Dutch elms that still ornament the gardens, and we cannot feel [illegible] [illegible] while strolling under their branches, or listening to a few of the beautiful airs composed for that spot by Arne, Howard, and Hook,—aye, Hook, who produced many charming things—[illegible] to the [illegible] [illegible] of our present performers. But, to return from our digression, we like this air [illegible] the words, at Vauxhall; [illegible] [illegible] [illegible] [illegible] the moment we re-cross the Thames. We should [illegible] [illegible] [illegible] [illegible] [illegible] if sung in the [illegible] [illegible], [illegible] [illegible] under [illegible], [illegible] [illegible] [illegible].

Mr. Barnett's canzonet is an imitation of a style which, in setting a particular kind of poetry, is much adopted in Germany; a style between recitative and air: too irregular in measure for the former, and too deficient in melody for the latter, with a highly coloured accompaniment. Music of this kind is not produced with the same facility as a ballad, or by the same means: it requires purity of the deepest [illegible] for a greater work, and a powerful imagination, regulated by reflection and long experience, in the composer. Mr. B. has not been fortunate in his poetry, and altogether we think the present canzonet unequal to the pretensions it seems to put forth.

His next song is much more successful, for it is an exceedingly pretty melody, and the rhythm is comprehensible to all who can sing, play, dance, or march. As to its originality, we can only say, that it has not less claim to this quality than three-fourths of the English songs published. It is not saying much, to be sure.

Nos. 4, 5, and 6 are by the composer of *The Bouquet*, noticed above. "[illegible] my darling" has not [illegible] enough to excite [illegible] great [illegible] in the accompaniment. "Of all the flowers" is an extremely elegant, pleasing melody, with an appropriate accompaniment. "While the breeze" is not a very new air, though an agreeable one; but it should have been set to some one of the simple tunes, [illegible] and so simple as the latter. Such [illegible] are almost unavoidable, as is proved in the present case.

Mr. Stansbury's is an animated song, in which we were not a little astonished to find the common, the long-exploded, and, generally speaking, the [illegible] *[illegible]* [illegible] employed. It, however, does no great mischief in the present instance, for the words are as [illegible] as any that ever [illegible] were introduced to us. Where, in the name of wonder, do musicians pick up these [illegible] verses?

☞ Our printer has been obliged to omit, for want of room, reviews of the *Studies* of M. [illegible]; [illegible] *pour* [illegible] *[illegible]*, [illegible] *Studies*, and several other works; all of which shall appear in our next number.

Foreign Musical Report.

VIENNA.

Kärnthnerthor Theatre. The business of this theatre begins to assume greater activity. *La Donna del Lago* was given for the *début* of Mademoiselle [illegible], a young lady of [illegible] [illegible] person and whose reception [illegible] [illegible]. The [illegible] *[illegible]*, a [illegible] in which she was [illegible] effective, [illegible] [illegible] [illegible] [illegible] [illegible]. Next came the opening [illegible] [illegible] ([illegible] [illegible] [illegible]) [illegible] and the ballet of the [illegible] [illegible] Signor [illegible], the celebrated [illegible] upon the [illegible], delighted the public with a series of variations composed [illegible] [illegible] by the [illegible], [illegible] [illegible]. The effect which he contrives to [illegible] to his [illegible] [illegible] magnificent instrument is [illegible] [illegible], and he met with very warm encouragement.

Il Don Giovanni was performed [illegible] and effectively cast as follows: Don Giovanni, Signor [illegible]; Donna [illegible], Demoiselle [illegible]; Donna Anna, Demoiselle [illegible]; Zerlina, Signora [illegible]; Don Ottavio, M. [illegible]; Leporello, M. [illegible]; and the Commendatore, M. [illegible]. The whole was admirably given, and to the most [illegible] and [illegible] [illegible].

La [illegible] [illegible] is in preparation, and the musical [illegible] are all in perfection. Whether this opera, which made such a furore in Paris, will produce the same impression here, is a problem which a few weeks will solve.

It is [illegible] [illegible] [illegible] [illegible] that theatrical [illegible], as [illegible] [illegible] [illegible] [illegible] at a very low ebb, [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the grand [illegible] Signor Barbaja. [illegible] [illegible] is he pursued with the apprehension of [illegible] that he [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]? With all his [illegible], it [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] by the following list of engagements. [illegible] [illegible] [illegible], Messrs. [illegible], [illegible], [illegible] [illegible], [illegible] and [illegible]; [illegible] [illegible], Messrs. [illegible], [illegible], and [illegible]; [illegible] [illegible] [illegible], Messrs. [illegible], [illegible], [illegible] [illegible] and [illegible]; and a chorus consisting of eighty persons, under the direction of Messrs. [illegible] and [illegible]. [illegible] singers, Mad. [illegible], [illegible], [illegible]

[illegible] expression, are followed by an air of remarkably striking effect, which by a skilful transition passes into a trio in a style of composition new to this theatre. It was admirably sung by Madame [illegible]. The second act opens with a charming duet, which was given with spirit by the same lady and M. [illegible], a young singer of great promise. The finale of this act is full of genius; the situation is strong, and the composer has entered into the views of his subject with a vigour and [illegible] for which we did not before give him credit. The third act, among other pieces of an elegant order, has a duet of great spirit and originality. The opera we [illegible] very light and graceful [illegible] the [illegible] of the [illegible] and a [illegible] of a [illegible] piece [illegible] with admirable [illegible] and [illegible] by Madame [illegible].

Rossini's *Zelmira* has been successfully performed here. Mad. Pasta shines nearly as much in this character as in that of *Desdemona*.

Mad. Catalani is at Paris, where she has sung in [illegible] concerts.

Mlle. Sontag gave lately at [illegible] a concert for the benefit of the poor of that city. M. de [illegible] and nearly all the great personages of the Congress of [illegible] were present. Mlle. Sontag has been also at Frankfort, where she performed the characters of the *Princess of Navarre* in *Jean de Paris*, and that of *Donna Anna* in *Don Giovanni*. She [illegible] to the managers the receipts, which amounted to more than [illegible] 1000 [illegible].

M. Boieldieu is at this moment engaged in writing the music to a new drama of M. Scribe, entitled *Les deux Nuits*. This work will draw many tears from our celebrated composer, whose eyes are not [illegible].

The two brothers Bohrer are at Boulogne, where they have given a successful concert.

The [illegible] of the theatre San Carlo, at Naples, has announced that the leader of the band, M. Francesco Festa, disappeared on the 27th of last August, leaving a prodigious number of creditors to regret their confidence.

Mlle. Sontag has at length reached Berlin and re-appeared at the theatre in *Il Barbiere*. Immense applause was bestowed on the singer at her first appearance, but mixed with hisses. These marks of disapprobation came chiefly from the ladies. The [illegible] of Berlin do not forgive her for going to Paris. The Prussians have no affection for the French nation.

The Drama.

DRURY LANE THEATRE.

On Monday the 9th of October, a musical afterpiece, under the title of *The White Lady, or The Spirit of Avenel*, the music chiefly by Boieldieu, was brought out at this theatre.

This is said to be a translation by Mr. [illegible] from the popular French drama by M. Scribe; but the following outline of the English piece, compared with the analysis of the French [illegible] given in our [illegible] Number, will show how very [illegible].

Julian of Avenel [illegible] (as he believes) his nephew *Roland Graeme*, son of *Walter of Avenel*, [illegible] the castle and domains [illegible] his brother. From the time of [illegible] the *White Lady* has disappeared, and the prophecy is, that she will return to [illegible] when the right heir has been discovered. The [illegible] of *Julian* being [illegible] the *Prince Abbot of Avenel* [illegible] that he [illegible] the [illegible] the [illegible] of [illegible]. *Roland Graeme* [illegible] the [illegible] of *Avenel* [illegible] and [illegible] from the [illegible] and [illegible] the daughter of *Julian* from the hands of robbers. He has [illegible] had a dream, in which he was [illegible] to repair to Avenel, and to consult the *White Lady*, who lives in the fountain, on the subject of his ancestry. He invokes her, and she appears to him, but he obtains no satisfactory information, and enters the castle of Avenel as a stranger [illegible] hospitality, which is granted him by *Julian*, [illegible]. He is presented with a [illegible] the [illegible] of the *White Lady*, and [illegible] to a [illegible] *Mary*, *Julian's* daughter, whom he had formerly rescued, and who [illegible] of [illegible] as a [illegible] with him, and [illegible], during which they are [illegible] by the [illegible] of the *White Lady*, and her [illegible] appearance in the [illegible] of a [illegible]. *Julian* having [illegible] his nephew, the [illegible] Roland [illegible] that he would have [illegible] his purpose, [illegible] the [illegible] of the *White Lady*, but [illegible] of *Adam Woodcock*, who [illegible] the [illegible]. In the meantime the *Prince Abbot* has [illegible] from [illegible] one of the [illegible] and proved that *Roland Graeme* is the true heir of the Castle of Avenel, and that he was [illegible] as had been alleged [illegible]. Mr. [illegible] from the [illegible] at the moment when the [illegible] was [illegible], and thus [illegible] the rights of Roland. *Julian* [illegible] on the ground that the statue of the *White Lady* had not resumed her place on the pedestal, but the [illegible] *Roland Graeme* [illegible], [illegible] the [illegible] from the pedestal, over which having the [illegible] *White Lady*, [illegible] and [illegible] the [illegible] of *Julian* [illegible].

The superiority of the French over the English story, as a drama, [illegible], the one is [illegible] with [illegible] events, the other for the sake of a little [illegible] effect, has [illegible] to [illegible], though it has no right to claim the [illegible] of the [illegible] [illegible] for these [illegible]. But so little [illegible] that he [illegible] be [illegible] to [illegible] in the present case. But the [illegible] of the [illegible] and the [illegible] of Miss [illegible] and [illegible] [illegible] to the piece which [illegible]. Nevertheless, in [illegible], the celebrated finale, the [illegible], which [illegible], and produces such an [illegible] effect, not only in Paris, but in Germany, is [illegible].

COVENT GARDEN THEATRE.

On the 6th of last month was revived at this theatre, *The Castle of Sorrento*, a comic opera in two acts, from the French, brought out nearly thirty years ago at the Haymarket, with some [illegible] in the second act by [illegible] [illegible]. It was then very [illegible], and some of the [illegible] of the music [illegible] in the first act and [illegible] the [illegible] which being [illegible] but [illegible] of the [illegible] composer, and [illegible] the composer. [illegible] some [illegible] at that [illegible] [illegible] of the manager's [illegible] and were [illegible] [illegible] by [illegible] of those who [illegible] to [illegible], and [illegible] as [illegible] of [illegible] or [illegible] the theatre. Thus the opera was performed [illegible], and [illegible] as [illegible]. In this piece appeared for the first time on the stage Miss [illegible], sister to a young lady who filled a part so agreeably at [illegible] and [illegible] of the [illegible]. Her [illegible] than [illegible] as at [illegible] had [illegible] to the [illegible] but [illegible] performance, [illegible] [illegible] which, in spite of the [illegible] of the public, [illegible] that [illegible] and [illegible] to be [illegible] by a [illegible] [illegible]. In her acting, too, she showed more presence of mind and ease than is usually [illegible] to the first attempt of so young a female performer, and on the whole has [illegible] her [illegible].

THE

HARMONICON.

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MEMOIR OF NICOLO PICCINI.

(Translated from the Work of the celebrated M. Ginguené.)

Nicolo Piccini was born in 1728, at Bari, the capital of the small province of the same name, in the kingdom of Naples. His father, who was a musician, intended his son for the church, and in order that his ecclesiastical studies might not be interrupted, purposely avoided teaching him music. But it frequently happens that precautions like these defeat their own purpose; and it proved so in the present instance. Attracted by a passionate love of the art, the young Piccini never saw an instrument, and above all a harpsichord, without feeling his heart beat with emotion. He would steal away from his father, whenever an opportunity offered, and play over the airs of the different operas he had heard, and which he retained with wonderful accuracy. Accompanying his father one day to the house of the bishop of Bari, and being left alone in a room where there was a harpsichord, he amused himself by playing over several airs. The bishop, who was hearing him in an adjoining apartment, surprised, came in, applauded him warmly, and made him repeat several of the pieces. Surprised at the facility and precision with which he gave not only the air, but also the accompaniment, he prevailed upon the father to place his son in the Conservatorio of Sant' Onofrio, at the head of which, at that time, was the celebrated Leo.

He entered this establishment in 1742, and was at first placed under the care of a master of subordinate talents, whose lessons, dictated as they were by a cold routine, the young and ardent musician could but ill support with patience. In a moment of anger and disappointment, he testified to his master the aversion he had to his method of teaching, which drew down upon him the indignation of the mortified pedant, a sentiment that was not expressed in words alone. Shocked at such a want of temper, he determined to withdraw himself altogether from his lessons, and to study alone, following the bent of his genius. Assisted by this only, and without the help of rules, he set about composing a variety of psalms, oratorios, and operettas; and the spirit of independence in which this was done excited at once the surprise and admiration of his fellow students. At last he ventured so far as to compose an entire mass. One of the masters of the Conservatory saw it, was struck by the genius displayed in several of its parts, and caused it to be rehearsed. The result was, that he thought it his duty to acquaint Leo with the circumstance.

The master sent for young Piccini, who obeyed the summons with fear and trembling. "So, you have been composing a mass," said Leo, in a stern and severe tone. "Yes, Signor Maestro," was the reply. "Show me your mass." "Signor——" "Show me your mass, I say." Piccini brought it, trembling; but obedience was the only alternative; he therefore fetched his score. Leo looked over the leaves, examined the different movements, without saying a word, and went out. The young composer, more dead than alive, expected that he might be punished for what he considered an outrage to his teacher; but he was summoned at once. The instruments and singers entered the orchestra, the parts were distributed, and nothing remained but for Leo to beat the time. At this moment he offered the place to Piccini, and presented him with the baton or roll of paper used for this purpose. This was a new subject of confusion to the agitated novice, who turned pale; he considered that he had never yet beat a time. At last, summoning all his energy, with a trembling hand he beat the first note; but finding as he proceeded he became warm in his subject, he no longer seemed to regard either Leo or the assembly, which was very numerous. The whole orchestra caught his ardour, and the mass was executed with a spirit and precision that none who were present had ever seen, and drew forth a spontaneous burst of admiration. Leo alone remained unmoved. "Well," said he, after a pause, "I pardon you this first transgression, but if ever you fall again, I promise you a chastisement that will make you remember it as long as you live. What, after having received from nature so rare a gift and making so great a use of it, would you but abuse it? Instead of studying the principles of the art, had you rather give up to the wild flights of the imagination? and when, by the mere force of nature, without rule or order, you have succeeded in forming what you call a mass, by the piece, what else but ill you have produced a monster piece." Piqued at the severity of this reproof, the youth, after a pause, pleaded as an excuse his having been neglected, through the ignorance and harshness of his former master. On hearing this, Leo became softened, embraced him cordially, and ordered him every morning to receive lessons under his own personal eye.

This great man died suddenly a short time after; but happily for his illustrious pupil, his place was filled by the celebrated Durante, the founder of one of the most remarkable schools of Italy. Piccini was soon distinguished from his companions by the particular notice and affectionate regard of this eminent composer, who took a more than

[illegible]

vatory, a situation which had already been promised him. With this view he obtained an audience with the first Consul, who received him with kindness, and promised to forward his suit: he at the same time requested from him a march for the consular guard, for which he made him a handsome remuneration. The minister, on his side, hastened to bring the affair to a termination; and early in the following year (1800), Piccini was appointed to the newly created place of inspector to the Conservatory, under the title of the national gratitude. But these laudable exertions in his behalf came too late; he experienced a fresh return of his former attack, and by the advice of his physician set off a few days after for Passy. It was hoped that quiet and the air of the country would have restored his languid powers, but alas! the source was dried up. New domestic afflictions also came to harass his sinking spirits, at the moment they required the greatest re-action. This had the effect of accelerating his end: his weakness increased daily till nature yielded at last, and after an agony during which he preserved all his faculties entire, he expired on the 7th of May, 1800, at the age of 72.

He is interred in the burial ground at Passy, where a handsome tomb of black marble is erected to his memory, upon which a faithful friend, who rendered him the last duties, caused the following simple inscription to be engraven.

Ici repose
Nicolas Piccini
Maître de la Chapelle Napolitaine,
célèbre en Italie,
en France,
en Europe
cher aux Arts et à l'Amitié
né à Bari, dans l'état de Naples, en 1728,
mort à Passy le 17 Floréal, an 8.

Piccini left a widow and six children, who had no other inheritance than the genius of their father. The government was pleased to extend its benevolence to this surviving family. The appointment which was expressly made for Piccini in the *Conservatoire de Musique* was given to the composer Monsigny, but under condition that the moiety of the sum of 5,000 francs attached to the situation, should be paid as a pension to the widow of his predecessor. This excellent and modest artist, to whom good music is in a great measure indebted for its establishment in France, acceded to these conditions not so much under the form of a charge as of a grateful duty.

In his person, Piccini was above the middle size, but well made, and with a deportment possessing considerable dignity. His countenance was extremely agreeable; his brow was broad and open, his eyes lively, but animated; the form of his nose and brow was perfectly Grecian, and bespoke the Greek blood which still flows in the veins of the pure race of Neapolitans. His mind was vigorous, extensive, and cultivated. He was perfectly well versed in Latin and Italian literature; and after a short residence in France, acquired a very respectable knowledge of the authors of that country.

WEBER'S *STABAT MATER*, A POSTHUMOUS WORK.

In an article which has appeared in the German Journals, Music-director Rungenhagen, of Berlin, announces, that on him has devolved the task of superintending the publication of a posthumous work of the much-lamented M. von Weber, the profits arising from which are to be applied to the use of his widow and two children. The subject is one which has exercised the talents of almost all the great composers since the days of Pergolesi, a Stabat Mater, for two soprano voices, and one alto. It is to be given with Latin and German words, and a piano-forte accompaniment; together with a Biographical Notice of the composer, derived from the most authentic sources, an engraved likeness from an original portrait, and a fac-simile of his hand-writing. The most lively interest is excited concerning the work, which is announced to make its appearance early in the November of the present year.

In the same journals is also the following announcement: a new Ballet piece (Pas de cinq) for the opera of *Euryanthe*, composed by M. von Weber for its first representation in Berlin, and arranged for the piano by the same.

In another journal is the following letter from the lamented artist, which possesses little other interest, than that of being the last written by his hand. But in such cases, even trifles become a value, and are regarded by some persons as little less than sacred. It is addressed to G. A. Stumpff, to thank him for a copy of complimentary verses on the first appearance of Oberon, and the small accompanying present of an opera-glass.

"My worthy Friend,"

Allow me to return you my best thanks for your spirited, but too flattering copy of verses, as well as for the acceptable present with which they were accompanied. Be assured they shall both be carefully preserved as memorials of your regard and esteem. The sweetest reward of an artist is to know that his productions are approved and appreciated by men of taste and sensibility.

"May the good wishes you are so kind as to express in my regard be accomplished, and may I soon have the happiness of returning to the bosom of all I hold dear. In the meantime, do not fail to cast a thought from time to time on one, who though separated by distance, is still nigh to you in heart and feeling. Believe me,

"Your obliged and sincere
"C. M. von Weber."

"*London, May 21, 1826.*"

MOZART'S *REQUIEM.*

To the Editor of the Harmonicon.

November 1, 1826.

Sir,—When I wrote to you in 1825 respecting the Requiem of Mozart, and sent you the letter written by Sussmayer, you very justly observed in a note, that the letter went but a very little way towards clearing the doubts it raises on the Score published at Leipsic. Sussmayer did not confess the passages which he had borrowed from Handel, particularly two fugues of that great master. I have just learnt that Abbé Stadler possesses the autograph MSS. of the *Requiem*, such as it came out of Mozart's hands. He is preparing an edition of it, in which he will carefully point out all that belongs to Mozart, to Handel, and to Sussmayer.

Your's, &c.
[illegible]

ON ORGANS.

[Concluded from page 138.]

HAMBURG.

St. Michael's organ has 67 stops, (Burney's *Musical Tour* says 64), containing 2 pipes of 16 feet, and 2 of 32 feet, 4 rows of keys, and ten pairs of bellows, with the pedals, extending from double-double C to F in altissimo. The flute stop is composed of as many real flutes as there are notes. It was built by Hildebrand, at an expense of above 4000*l*. agreeably to the will of Mr Mattheson, and is probably the most complete, if not the largest, in Europe. There are four other large organs in Hamburg, one of them as old as the 15th century; the other three were built by Splitger before the year 1700.

GREAT MANUAL.

No.	Name.	Length.
1.	*Principal*	16 feet
2	*Octave*	8 ,,
3.	*Cornet*	5 ranks
4	*Chalmey*	8 feet
5.	*Quintaden*	16 ,,
6.	*Viol di gamba*	8 ,,
7.	*Stopt diapason*	8 ,,
8	*Octave*	4 ,,
9.	*Chalmey*	4 ,,
10.	*Nason*	3 ,,
11	*Quint*	6 ,,
12	*Fifteenth*	2 ,,
13.	*Sesquialtra*	2 ranks
14.	*Mixture*	8 ,,
15.	Do.	5 ,,
16	*Trumpet*	8 feet
17	Do.	16 ,,

CHOIR MANUAL.

No.	Name.	Length.
1	*Principal*	8 feet
2.	†*Unda maris* (half stop)	—
3.	*Bordun*	16 ,,
4.	*Flute*	8 ,,
5.	*Octave*	4 ,,
6.	*Quintaden*	8 ,,
7	*Flageolet*	4 ,,
8.	*Fifth*	3 ,,
9	*Mixture*	5 ranks
10	Do. *Cymbal*	5 ,,
11	*Octave*	2 feet
12	*Trumpet*	8 ,,
13.	*Vox humana*	8 ,,
14.	*Cornet* (echo)	5 ranks

UPPER MANUAL.

No.	Name.	Length.
1	*Principal*	8 feet
2.	*Flute*	8 ,,
3.	*Rohrflöte*.	8 ,,
4	Do.	8 ,,
5	Do	4 ,,
6.	*Stopt diapason*	8 ,,
7	*Octave*	4 ,,
8.	*Mixture*	5 ranks
9	*Nason*	3 feet
10	*Octave*	2 ,,
11	*Tierce*	2 ,,
12	*Quint*	1½ ,,
13.	*Flöte*	1 ,,
14.	*Cymbal*.	3 ranks
15	*Chalmey*	8 feet

PEDALS.

No.	Name.	Length.
1.	*Great Principal*	32 feet
2.	*Principal*	16 ,,
3.	*Sub-bass*	32 ,,
4	Do.	16 ,,
5.	*Octave*	8 ,,
6.	*Fifth*	6 ,,
7	*Bass, twelfth*	12 ,,
8.	*Octave*	4 ,,
9.	*Mixture*	10 ranks
10	*Trombone*	32 feet
11	Do.	16 ,,
12	*Bassoon*	16 ,,
13.	*Trumpet*	8 ,,
14.	*Clarion*	4

WEINGARTEN,

A Benedictine monastery in Suabia, possesses an instrument of great celebrity. The great organ contains 11 stops and 2176 pipes; the choir organ 10 stops and 1176 pipes; the third manual 12 stops and 1274 pipes; the echo 11 stops and 1223 pipes, and the pedals 16 stops and 815 pipes. The whole number of stops is 60. (Sir J. Hawkins says 66) and of pipes 6666, 1 of which are of 16 feet, and 2 of 32 feet. The builder, Gabler of Ulm, gave such satisfaction, that the monks, who were immensely rich, are said to have presented him with 6000 florins above his charge. There is a drawing and a description of it in the *Facteur d'Orgues*.

GREAT MANUAL.

No.	Name.	Length.
1	*Great Principal* (metal)	16 feet
2	*Principal* (do.)	8 ,,
3.	*Flute* (do.)	8 ,,
4.	*Violoncello* (do.)	8 ,,
5	*Octave* (do.)	4 ,,
6.	*Flageolet*	4 ,,
7	*Super-octave*	2 ,,
8.	*Mixture*	20 ranks
9.	†*Rausch pipe*	8 ,,
10	*Cornet* (6 ranks.)	4 feet
11	*Trumpet*	8 ,,
		2176 pipes

CHOIR MANUAL.

No.	Name.	Length.
1	*Bordun* (wood)	8 feet
2	*Principal* (metal)	8 ,,
3.	†*Salicional* (do.)	8 ,,
4	*Couple* (wood)	8 ,,
5	†*Unda maris* (do.)	8 ,,
6.	*Violoncello* small scale, metal)	8 ,,
7	*Octave*	4 ,,
8.	*Flute*	4 ,,
9	*Nasard*	3 ranks
10.	*Cymbal* (two ranks)	12 feet
		1176 pipes.

THIRD MANUAL.

No.	Name.	Length.
1	*Principal* (metal)	8 feet
2.	*Coupled flute*	8 ,,
3.	*Quintaden*	8 ,,
4.	†*Harp*	8 ,,
5	*Flute douce* (wood)	4 ,,
6	*Flute traverse* (metal)	4 ,,
7	*Flageolet*	2 ,,
8.	*Sesquialtra*	4 ranks
9.	*Mixture*	12 ,,
10.	*Hautboy*	8 feet
11	*Vox humana*	8 ,,
12.	*Piffra*	4 ,,
		1274 pipes.

FOURTH MANUAL, ECHO.

No.	Name.	Length.
1.	*Great Couple* (wood)	16 feet
2.	*Principal* (metal)	8 ,,
3.	*Quintaden*	8 ,,
4.	*Viol da gamba*	8 ,,
5	*Coupled flute* (wood)	8 ,,
6.	*Octave* (metal)	4 ,,
7	*Flageolet*	2 ,,
8.	*Horn*	2 ,,
9.	*Mixture*	12 ranks
10.	*Cornet*	4 ,,
11.	*Trumpet*	8 feet
		1223 pipes.

PEDALS.

No.	Name.	Length.
1	*Principal* (metal)	32 feet
2.	*Bombard* (wood)	32 ,,
3.	*Sub-bass*	16 ,,
4.	*Octave* (metal)	16 ,,
5.	*Violon*	8 ,,
6.	*Flute*	8 ,,
7	*Violoncello*	8 ,,
8.	*Super-octave* (metal)	8 ,,
9	*Flute*	8 feet
10.	*Flageolet*	4 ,,
11.	*Clarion*	4 ,,
12.	*Cornet*	6 ranks
13.	*Mixture*	9 ,,
14.	*Trombone*	32 feet
15.	*Bassoon*	16 ,,
16.	Do.	8 ,,
		815 pipes.

TOURS.

The Cathedral organ has 60 stops, and possesses immense power. It has 5 rows of keys and 5 pairs of bellows; 5 pipes of 16 feet, and 3 of 32 feet, and was built by J. B. N. Le Fevre, of Rouen.

FIRST MANUAL.

No.	Name.	Length.
1	*Principal*	8 feet
2	*Bordun*	16 ,,
3.	Do.	8 ,,
4	*Diapason*	8 ,,
5.	*Octave*	4 ,,
6	Do.	2 ,,
7.	†*Doublet*	2 ,,
8	*Quint*	3 ,,
9	Do.	1 ,,
10	*Tierce*.	2 ,,
11	*Mixture*	9 ranks
12	*Cornet*	—
13.	*Trumpet*	8 feet
14.	†*Cromorne*	8 ,,
15.	*Vox humana*	8 ,,
16.	*Clarion*	4 ,,

GREAT MANUAL.

No.	Name.	Length.
1	*Great Principal*	32 feet
2.	*Stopt diapason*	32 ,,
3.	*Prestant*	16 ,,
4	*Bordun*	16 ,,
5.	Do.	8 ,,
6.	*Diapason* (metal)	8 ,,
7	Do. (do.)	8 ,,
8.	Do. (do.)	8 ,,
9	*Octave*	4 ,,
10	Do.	2 ,,
11	†*Doublet*	2 ,,
12.	*Quint*	6 ,,
13.	Do.	3 ,,
14.	Do	1½ ,,
15.	*Tierce*	4 ,,
16.	Do.	2 ,,
17	*Cornet*	—
18.	*Mixture*	16 ranks
19.	*Trumpet*	8 feet
20.	Do.	8 ,,
21	Do	8 ,,
22.	*Clarion*	4 ,,
23.	Do.	4 ,,

CHOIR MANUAL.

No.	Name.	Length.
1	*Bordun*	8 feet
2	*Octave*	4 ,,
3.	*Cornet*	—
4	*Bombard*	16 ,,
5.	*Trumpet*	8 ,,
6.	*Clarion*	4 ,,

PEDALS.

No.	Name.	Length.
1	*Great Principal*	16 feet
2	*Diapason*	8 ,,
3	Do.	8 ,,
4	*Flute*	4 ,,
5.	Do.	4 ,,
6.	*Octave*	2 ,,
7.	*Quint*	6 ,,
8	Do.	3 ,,
9	*Tierce*	4 ,,
10.	Do.	2 ,,
11	*Bombard*	32 ,,
12	*Trumpet*	8 ,,
13.	Do.	8 ,,
14.	*Clarion*	4 ,,
15.	Do.	4 ,,

THE FOURTH MANUAL.

No.	Name.	Length.
	With a Cornet, fifth and echo, &c. serves as an echo to the great organ.	

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† Not in the Hawkins list, except under different names. The Great [illegible] answers to our open Diapason; the Fifth or Quint is our Twelfth. 8 feet is the measure of an open pipe producing the lowest [illegible] on the [illegible] —4 feet [illegible] of one an octave above, [illegible] and 32 feet in the octaves below the 8 feet pipe.

While on the subject of the organ, it may not be uninteresting to add, that a metrical description of this instrument has recently been discovered, unquestionably the most ancient one in verse that has come down to us, the age of Julian, to whom the well-known epigram in the Anthology is ascribed, not being well ascertained. It occurs in Flavii Cresconii Corippi Johannidos, lib. VII., a work of the 6th century, edited by Abbé Pietro Mazzucchelli, the learned prefect of the Ambrosian library, Milan, 1820, and is as follows:—

[illegible]
[illegible]
[illegible]
[illegible]
[illegible]

(Corippi Johannid., p. 71.)

There is a prose description of the organ, in the works of Saint Augustin, 1697, tom. IV., p. 480; and in those of Cassiodorus, tom. I., p. 21; II. 501 and 507; one of which passages shall close this communication:

"Organum est quasi turris quibusdam fistulis fabricata, quibus flatu follium vox copiosissima destinatur; et ut eam modulatio decora componat, linguis quibusdam ligneis ab interiore parte construitur, quas disciplinabiliter magistrorum digiti reprimentes grandisonam efficiunt et suavissimam cantilenam." (Cassiodorus, Tom. II., p. 50.)

[illegible]

ITALIAN OPERA IN PARIS

To the Editor *of the* Harmonicon.

Paris, September 8, 1826.

* * * * *

Madame Pasta has taken her benefit and her leave in Mayer's opera, Medea. It seems that her departure will be the signal for a complete revolution in the internal management of the Italian Opera. M. Rossini, to recover himself from his laborious direction, and obtain repose after the *Siege de Corinthe*, intends to absent himself for six months. He intends, it is rumoured, to employ his time in a visit to his native country, where he may dream at his ease upon his laurels and decorations. But what will become of the Opera *Buffa* during his absence? There are reports on this subject, which, although not yet official, I believe I can answer for as correct. It is said, then, that M. Rossini will abdicate the directorship; but, in order to recompense his signal services, and bind him to us by indissoluble ties, it is intended to create for him the office of *Intendant-general of the Music of all France*, with the title of *First Composer in ordinary to the King*. As to what power these new dignities will confer, or whether they are purely honorary, are more than I can yet acquaint you with. I may observe that there is a post vacant at the *Théâtre Italien*, and M. Paer, who fills it provisionally in the interim, will doubtless be recalled to his ancient office. At the first news of the difficult circumstances with which he was charged by the department of the beaux arts, M. Paer [illegible] against the [illegible] condition of the company on their being properly delivered to him. "What!" said he, "[illegible] after the triumphs of Tancredi and Tres Lacrima—What is it in this state of dissolution, after so many false manœuvres, and when the general has abandoned his army in a state of rout, that the command is given to me!" They have charged him to go through the winter campaign, with *Adelina* and *L'Inganno felice* as my only resources, and Mad. [illegible] and Mlle. Cinti, as a corps de reserve. The rest of the company has not been communicated to me. Thus far is certain, that to all the fine compliments which were lavished upon him for his zeal, in order to gild the [illegible] pill, M. Paer answered, that he saw no means of performing anything but *L'Improvviso* [illegible], (The Distracted Director.)

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MUSICAL TOUR IN GERMANY

To the Editor *of the* Harmonicon.

Sir,

If you should deem it likely that the following extracts of a letter, which I have just received from Mr. I. Moscheles, dated Prague, the 3d of November, would be as interesting to your readers as they were to me, you are welcome to give them a place in your valuable work. In order that these extracts may be better understood, I beg to mention, that Mr. Moscheles has been on a professional tour in his own country, ever since the 21st of September, and from his own account, as well as from the German reports, it appears that his public concerts at Hamburgh, Leipzig, Prague, and Vienna, were attended with a success which surpassed even that of former years. He is now on his return to London, and intends to be here, at the latest, about the beginning of the new year, to resume his professional occupations.

I am, Sir, &c.

J. R. I.

* * * * *

"Upon my arrival in Leipzig I made my tour of pleasure a journey of business; for I was so much the more called upon to do so, as it happened to be the Michaelmas fair, which, as you know, brings to this city individuals from all parts of the globe. In Dresden I met the composer Wolfram, of Teplitz, who came here in the hope of obtaining the situation of Director of the Opera by the king, that office having become vacant by the death of C. M. von Weber. For this high station there is now an immense competition, between the following celebrated composers: J. N. Hummel, of Weimar, Seyfried, of Vienna, F. Schneider, author of the great oratorio *Das Weltgericht*, Lindpaintner, of Stutgardt, and a great many others. Wolfram brought out on the Dresden stage his new opera, *Die Bezauberte Rose*, (The Enchanted Rose,) for the performance of which the court expressly came to town from Pilnitz. The music of his opera is extremely pleasing, [illegible], and not without dramatic effect. The critics might perhaps upbraid the composer with an occasional deficiency in invention. The members of the court, in whose presence it is a point of etiquette not to applaud, seemed so well satisfied with the performance, that the composer was rewarded with a golden snuff-box set in diamonds. Notwithstanding, the chapel master's place has not yet been given away.

"* * * * I visited poor Weber's widow, and found her still inconsolable for the loss of her husband. She bears up[illegible] as soon as she saw me. What has been rumoured here, and even in England, as to their not having lived happily together, is, I can assure you, a calumny. He has left two fine young boys. Fürstenau, the companion of Weber, was just arranging a benefit concert, to retrieve what he lost by unsuccessful speculations in London.

"On the 10th of October I arrived at Vienna, where I gave two concerts to over-crowded houses. The piano-

I played were warmly applauded, but particularly the *Recollections of Ireland*, which I had to perform twice.

Among the young violinists of Vienna, [illegible] at Munich, now holds the first rank; the others, indeed, hardly deserve being mentioned. The Italian Opera company is expected to arrive within a short time. The eminent composers Weigl, Gyrowetz, Seyfried, are all well, but quite inactive; they do nothing. The great Beethoven, in addition to his other calamities, has had the misfortune to see his nephew, on whom all his affections were centered, turn out a *mauvais sujet*. After various instances of bad conduct, this youth attempted suicide, by shooting himself in the head. He is, however, recovered, and Beethoven now intends to place him in a regiment.

"Instrumental music is at present in Vienna by no means in a flourishing state. The quartett parties of *Schuppanzigh* is the only good music that one hears in this way. Mayseder, however, still does wonderful things. *Merk* is an extraordinary violoncello player, who would everywhere excite a great sensation. A young Bohemian, of the name of [illegible], is considered in Vienna as the second Paganini. [illegible] would move the [illegible] as much as he excites here.

"In the entire town of Prague the opera has gone to sleep; but church music makes up for its lethargy, and is at present in a perfect state. The celebrated grand Conservatory of Music there [illegible], and I must say that the performance of the pupils, which I attended, did not yield in the slightest degree, for ensemble and precision, to the most practised orchestra I have heard.

"I met here at Prague also the two Petrides, who, after having been horn-players at the London Italian Opera for twenty-three years, have retired to this their native city, to spend the remainder of their days in peace and repose."

* * * * *

S. M.

LATIN MANUSCRIPT ON MUSIC, BY TINCTOR.

To the Editor of the Harmonicon.

October 16, 1829.

Sir,

The important manuscript of which I transmit you an account was obtained by me from Sig. [illegible]*, who possessed a number of MSS. of the fourteenth and fifteenth centuries. After an attentive [illegible], I felt persuaded that [illegible] to the celebrated [illegible], he would have [illegible] of [illegible] and [illegible] to the members of the Institute [illegible] for the purpose of [illegible] Tinctor [illegible] the [illegible] and the [illegible] in writing them [illegible]. [illegible] I [illegible]. Admitted [illegible] to stand in the list of subscribers for one hundred copies, at the same time possessing all the patronage in his power. The work was on the eve of going to press, when the sudden political changes of that period delayed the proposed plan. On quitting France, I confided the precious manuscript to the care of M. Perne, who proposes to print it, especially with his friend M. Choron, an enlightened artist, long known for his zeal and unwearied exertions in the cause of music.

I am, Sir, Yours, &c. &c.
FAYOLLE.

Extract of a Report made by M. Choron, to the "Classe des Beaux Arts," relative to a newly-discovered Manuscript of Tinctor.

The Members of the Institute were pleased to submit to the inspection of the Classe des Beaux Arts, a manuscript written at the end of the fifteenth century, containing eleven treatises on music in the Latin language, in order to learn their opinion relative to the propriety of the translation and publication of the same. The Section de Musique to which the manuscript was referred, now presents its report,—a report founded on the result of examination made with the strictest care and attention. This manuscript, which contains 244 pages, forms a complete collection of the musical treatises of J. Tinctoris, [illegible] of the fifteenth century, one of the most celebrated didactic writers of the French and Gallo-Belgic schools of music, which were so famous in the fourteenth, fifteenth, and sixteenth centuries.

J. Tinctoris, called Tinctor or Tinctoris, according to the custom that then prevailed of Latinizing names, was born at Nivelle in Brabant, between the years 1430 and 1440. It seems, [illegible] from Tinctoris himself, in one of his treatises, that the French school of music [illegible] on the model of that of France, at that time the most celebrated in Europe. Tinctor, after having pursued a successful course of [illegible] studies, received the degree of Doctor of Laws.

According to the testimony of [illegible], the profound knowledge which he possessed of music obtained him the situation of Maestro di Capella to Ferdinand, king of Sicily. In this capacity he passed a portion of his life at Naples, where he composed his didactic works on music, which were widely circulated throughout Italy. He afterwards obtained a prebend in his native country, whither he returned and taught the civil and canonical law. He is supposed to have died towards the close of the fifteenth century.

The works of J. Tinctoris contained in the manuscript, are eleven in number. They are all purely didactic, relating to the practice and not to the mathematical theory of the art, and may be divided into three series.

The first series, which relates to the fundamental principles of the musical system, comprehends the seven first treatises; the second, relating to composition, occupies the two following treatises; and the third contains the two last, which treat upon general subjects.

1st Series. Foundation of the System, and Notation.

No. 1. *Expositio manus.* (Exposition of the harmonic hand.)—This is a table of the sounds included within the limits of the scale, with a description of the letters, keys, and other signs by which they are severally represented, without reference to their duration. The author here gives the theory of the major and minor modes, and a description of the intervals. The whole terminates with a fugue in three parts.

No. 2. *Liber de natura et proprietate tonorum.* (Book on the nature and property of tones.)—This is a treatise on the modes of music, and extremely well written, according to the doctrine of the time. It is dated the 6th of November 1476, the period when J. Tinctoris filled the place of Maestro di Capella to the king of Naples.

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* It is to this [illegible] of Naples that the musical world is indebted [illegible] for one of the most complete collections of the works of Palestrina and Durante.

No. 3. *Tractatus de notis et pausis.* (Treatise on notes and pauses.) This treatise is a description of the notes and pauses then in use.

No. 4. *Tractatus de regulari valore notarum.* (Treatise on the regular value of notes.) This treatise forms a sequel to the preceding, containing an explanation of the ordinary value of notes, according to the examples of [illegible] and [illegible] [illegible] [illegible], which were then equally in use and denominated by the terms perfect and imperfect.

No. 5. *Liber imperfectionum notarum.* (Book on the imperfection of notes.) This work shows how a note belonging to the perfect division may become imperfect.

No. 6. *Tractatus alterationum.* (Treatise on alterations.)—The author explains how the notes may take the value of another.

No. 7. *Scriptum super punctis musicalibus.* (Treatise on musical points.) The author here treats of the different points in use in the notation of his time, and which possessed the property of separating, increasing, or perfecting the note.

These seven works form a complete treatise on the musical semeiotechnology of the fifteenth century.

2nd Book.—On Counterpoint.

No. 8. *Liber de arte contrapuncti.* (Book on the art of counterpoint.) This book, which is divided in three parts, forms a very comprehensive treatise on simple counterpoint. The first part contains various details on the enumeration of consonances; the second treats of dissonances and their employment; the third, of counterpoint [illegible] notes, and containing numerous examples.

No. 9. *Proportionale musices.* (On musical proportions.) This treatise is concerning the proportions existing between the signs of music, which proportions form the foundation of canons, and other artificial productions in counterpoint, that began to be known and practised about the time when Tinctoris wrote.

3rd Book.—General Treatises.

No. 10. *Diffinitorium musices.* (Musical definitions.)—This is a collection of definitions, alphabetically arranged, and consequently forms a dictionary of the musical terms then in use.

No. 11. *Complexus effectuum musices.* (A treatise of the effects of music.) The title of this last work sufficiently indicates its object. It is proper to remark that the latter chapters are wanting in the manuscript; but this need not be a matter of much regret, as the last treatises are unimportant, and the titles of such chapters may serve in place of the chapters themselves, these titles being found in the general table of contents at the head of the volume.

—

This description, as regards the ten first treatises, agrees with that given by Padre Martini, in his catalogue of musical authors (Storia della Musica, vol. 1st, page [illegible]), and it further contains those fragments of the 11th which were, no doubt, wanting in the manuscript of the good father. In other respects, the present bears all the marks of the most perfect authenticity.

The [illegible] de [illegible] has no hesitation in declaring that the translation and publication of the works of Tinctoris cannot fail to prove highly important to the interests of music, and above all, conducive to the honour of the French school. The following are the reasons on which I ground my opinion:—

The works of J. Tinctoris are important to the interests of music, as well for their erudition, as with reference to the art considered in itself, because the author's plan embraces the whole practice of music, on all the points of which he displays a doctrine of commendable exactness. His progress is constantly methodical, his definitions are remarkably rigorous and precise, and his explanations perfectly true. A great portion of his doctrine, and particularly the whole of what relates to counterpoint, is in use to this day. All that he says of the employment of intervals is absolutely superior to anything before attempted; and I have no hesitation in adding, to everything which has since appeared on this subject, one of the most important in composition, considered as a branch of primary study.

These works would also prove very useful as regards the history of music, because they contain several elucidations and details relative to a period which presents an immense void in the history of the art, which it would certainly contribute to fill up.

The seven first treatises are the best works that have appeared, relative to the ancient musical notation, a subject almost unknown at present, and concerning which it would be extremely interesting to possess some information. On this subject there is no work extant adapted to the wants of general readers, those which treat on it being written either in Latin or in foreign languages, and having become extremely rare. In a word, these works present a summary of the musical doctrines of the whole middle ages, which, being professed by the French school of that period, may be regarded as the connecting link between antiquity and the modern school, serving at the same time as an introduction to the former and an explanation of a part of the latter.

Now this doctrine is perfectly established in the works of Tinctoris, not according to the practice and predilections of the Italian school, nor even of that of the Flemish, but solely on those of the French, which flourished during the course of the fifteenth century, and even began to rise into repute towards the close of the fourteenth, by Jean de Muris and Guillaume de Machault, flourished about the year 1350. According to the authorities cited by Tinctoris, these French authors are Dufay, Dunstable, Binchois, Okeghem, Busnois, Domart, Faugues, Regis, Caron, and others, from whom he produces examples.

Hence it is evident, that France, for a long time, possessed the best, not to say the only school of music which existed.

Gloucester Music Meeting.

The Triennial Meeting of the three choirs of Gloucester, Worcester and Hereford, took place at Gloucester Cathedral, on Wednesday, Thursday and Friday the 12th, 13th, and 14th of September. The principal performers were Miss Stephens, Miss Davies, Madame Caradori, Miss Travis, Miss Cox; Messrs. Braham, Vaughan, Knyvett, and Phillips. In the band, which was led by Mr. F. Cramer, were Messrs. Lindley and Dragonetti, &c. Mr. Mutlow, the organist of the cathedral, conducted.

FIRST DAY.

Overture, Esther Grand Dettingen Te Deum	Handel.
Recit. "Blessed is he" Song. "The Lord shall preserve thee"	Boyce.
Coronation Anthem	Handel.

SECOND DAY

The performance consisted of a selection from Handel, Haydn, &c., amongst which are the following:

"What though I trace,"	Miss Travis	*Handel.*
Battle of the Angels,	Mr Braham	*Bishop.*
"Pious Orgies,"	Miss Stephens	*Handel.*
"Sound an Alarm,"	Mr. Braham	*Handel.*
"Return, O God of Hosts,"	Mr Knyvett	*Handel.*
"Ah! Perfido"	Miss Caradori	*Cimarosa.*
"Rolling in foaming Billows"	Mr Phillips	*Haydn.*
"With verdure clad"	Miss Caradori	*Haydn.*
"On mighty pinions"	Miss Stephens	*Haydn.*
"In splendour bright"	Mr. Braham	*Haydn.*
"Deeper and deeper still"	Mr Braham	*Handel.*
"In sweetest harmony"	Miss Stephens	*Handel.*
"Holy! Holy!"	Miss Stephens	*Handel.*
"O Liberty!"	Mr Vaughan	*Handel.*

THIRD DAY

THE MESSIAH.

This sublime Oratorio as usual attracted the most numerous attendance. The doors were opened at nine o'clock, and before eight, numbers had collected round them for admittance. By ten o'clock very few seats were to be procured, although the performance did not commence till eleven. Two galleries on each side of the choir were reserved for the friends of the stewards, capable of holding sixty persons; they were occupied principally by ladies, elegantly dressed. Among the few gentlemen in this part of the church were the Duke of Beaufort, Earl Bathurst, Lord Edward Somerset, and the Marquess of Worcester. The Marquess of Lansdown was among the other distinguished persons who attended the meeting. The cathedral was so extremely thronged, that the high vaultings were nearly filled, and it was understood that there were about 1,500 present.

In the evening of each day a Concert was performed at the Shire-Hall, and extremely well attended; particularly on the Thursday, when upwards of 800 persons were present. The collections at the cathedral door were as under:

	£	s.	d.
First Day . . .	376	17	7
Second Day . .	248	7	6
Third Day . . .	287	5	7
	£912	10	8

being £18 16s. 8d. more than was collected the last festival.

Birmingham Musical Festival.

To the Editor *of the* Harmonicon.

Sir, *Warwick, Nov. 9th, 1826.*

Your correspondent's account of the late Birmingham Musical Festival has afforded much satisfaction to many of your readers in this quarter; it is impartial, though at the same time mild, and the gentleness of his hints may perhaps produce as much effect as the stronger language of censure might have accomplished. But when he exclaims against the practice of singing the same favourite ballad in every town, where musical meetings are held during the same season, he seems to me to blame without duly considering the nature of the case. If a song is rendered popular by being sung with applause in London, the good people of York, who have had no opportunity of hearing it, naturally call for it. In [illegible], and the inhabitants of Birmingham, who have neither heard it in London nor in York, are still more desirous of being enabled to judge for themselves of its merits. Thus it travels from place to place, and no audience hear it for a second time; though a few of those music-loving individuals who never miss a performance if they can help it—amongst which your correspondent probably is one—must necessarily listen to its frequent repetition, and feel, at length, heartily tired of encountering "*Hele here, Hele there, Hele everywhere.*" To them it is a [illegible], but, nevertheless, as unavoidable, as it is for a nightly play-goer to escape witnessing the tenth or twentieth performance of a piece that has a run.

While my pen is in my hand, I will take the liberty of making a few remarks on another subject connected with our festival.

Though no traveller, yet I believe I am as free from national prejudices as any one who has crossed the Alps, or traced the Rhine to its source, and am as willing to assist in encouraging talent, let it come from what clime it may, as if I had passed half my life in visiting the different capitals of Europe. But I love to see justice dealt out with an equal hand, even in so trifling an affair as a provincial concert bill; I therefore felt some regret, more at Birmingham, at observing so undue a preference given, in the list of performers engaged for the meeting, to a foreign lady, over two of my own countrywomen, whose comparative talents ought certainly to have secured to them the precedence. I think highly of Madame Caradori's abilities as a singer of Italian and French music. On the Opera stage I admire her—if the few opportunities I have had of hearing her there qualify me to form an opinion—as the best second-woman that has appeared for many years[*]; but to place her above two such performers as Miss Stephens and Miss Paton; to distinguish her by larger letters in the bills (a matter of no little consequence in the eyes of the public) was a proceeding as injurious to her, as derogatory to them, and drew forth the animadversions of many impartial, well-judging people, amongst whom were some of the most zealous patronisers of the Festival.

I am, Sir, yours, &c.

An Amateur.

At the final making-up of the accounts of the last Birmingham Festival, it appeared, that the total Receipts amounted to £10086 11s. 11d.

QUERY CONCERNING THE DOUBLE-ACTION HARP.

By means of the pedals with double movement, the harp can give any one of the seven musical sounds, flattened, sharpened, or in a natural state, as required. To ascertain the best method of tuning these sounds, it is necessary to know first the exact measures—namely, the whole and partial lengths of the strings as determined by the maker—for the fixed semitones. Perhaps some manufacturer would furnish these particulars, if solicited in the *Harmonicon*? In Dodd's harps the semitones are fixed unalterably; but in Erard's there is a power of adjustment.

Zeta.

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[*] We rather think that Madame C. is engaged at the Opera, and has been, for a year or two past, as a *first woman*; but with an understood condition that she will not refuse responsible second parts.—(*Editor.*)

Review of Music.

1. *Les Charmes de Paris, Rondeau Brillant, pour le Piano, composé par* J. P. Pixis. (Cramer, Addison and Beale, 201, Regent Street.)

2. *Deux Caprices, ou Valses [illegible], pour le Piano-Forte, par* [illegible]. (Boosey and Co., 28, Holles Street.)

3. *La Gaîté, Polacca, Rondeau and Waltz, for the Piano-Forte, by* Cipriani Potter. (Cocks and Co., Princes Street, Hanover Square.)

"A Pixis is everything," in Puff style; but what connexion there is between the *Charms of Paris* and the music of M. Pixis we are at a loss to guess. [illegible]

The [illegible] of M. Pixis's [illegible]

[illegible]

No. 3 is a [illegible]

4. *Erin's Legacy, a Divertimento for the Piano-Forte, founded on favourite Irish airs, composed by* T. A. Rawlings. No. 1. (Lonsdale, 26, Old Bond Street.)

5. *The [illegible], a Divertimento for the same, with an accompaniment ad libitum, for the Flute, by* [illegible]. Op. 61. (Clementi, Collard & Collard, Cheapside.)

6. [illegible] *with Variations for the Piano-Forte, by* [illegible]. (Goulding and D'Almaine, Soho Square.)

7. [illegible] *with Variations for the same, composed by the same.* [illegible]

8. *The* [illegible], *arranged with Variations for the same, by* Thomas Valentine. (Same publisher.)

9. *Divertimento for the same, in which are introduced two favourite airs, composed by* [illegible]. (Same publisher.)

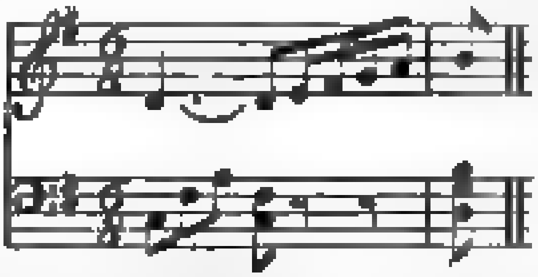
We class the above pieces together because they are all built on similar foundations—popular airs—are adapted to the same description of performers, namely, those who are pleased with a pretty melody, [illegible]

But in thus uniting these publications, we do not mean to put them all on the same footing as regards merit; [illegible]

[illegible]

[illegible]

reason to complain of Mr. K.'s neglect of the rules of harmony. In his second variation to Bishop's song, he resolves a sharp 7th by a 6th, instead of the octave or flat seventh, its only legal successors. And in the French air we find the following resolution of the chord of the 4th and 2nd.—



By merely inverting the last chord, making the a the lowest note, the discord would have been properly resolved, and the evil avoided.

No. 5 consists of four short, easy variations on an expressive Irish melody. Considering the price, a few introductory bars might have been afforded.

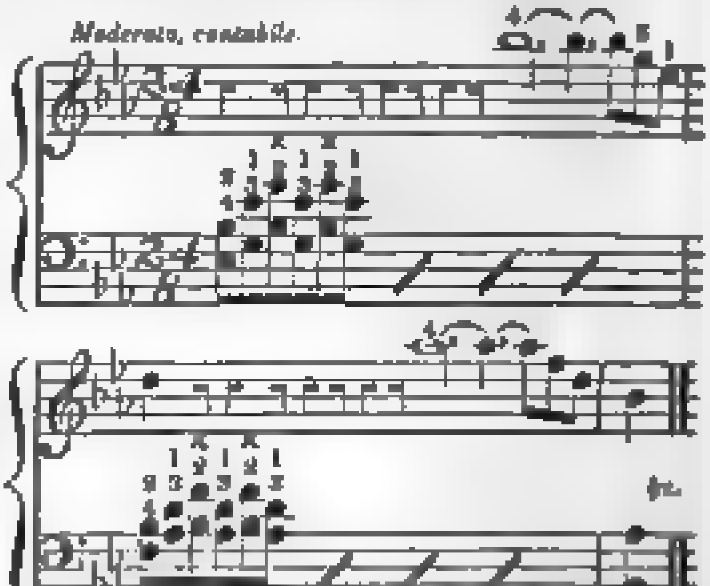
The sixth of these is a very pleasing divertimento, in which "When the rosy morn," and "I've kissed and I've prattled," two beautiful airs from Shield's *Rosina*, are worked up with great taste into a most agreeable piano-forte piece, that will be found easy enough for almost any player to undertake, and yet so judiciously managed as not to appear trifling, or unworthy of being heard by those who feel the beauties and understand the merits of more elaborate music.

1. **Etudes** *pour le* **Piano,** *composées par* **Aloys Schmitt,** *Œuvre* 16. (*Ewer and Johanning, Bow Churchyard, and* 293, *Regent-Street.*)
2. **Douze Exercices** *pour le* **Piano,** *composées par* **Mad. Marie Szymanowska,** *première pianiste de* LL. MM. les Imperatrices de toutes les Russies. (*Paris,* chez Hanry, rue *Neuve des Petits Champs.*)
3. *Twenty-four* **Grand Studies** *for the* **Piano-Forte,** *composed and fingered by* **Henry Herz,** *revised and adapted for the additional Keys, by* **Mr. Moscheles.** (Cocks and Co., 20, *Princes Street, Hanover Square.*)
4. *Thirty-three* **Studies,** *or short* **Introductions** *for the* **Piano-Forte,** *by* **Edward Simms, Jun.** (Goulding and D'Almaine, 20, *Soho Square.*)

All modern compositions of the above description are indebted for their origin to Cramer's Studios*. No sooner did that admirable work appear, than the great sale it met with incited others to similar attempts, and though some few of these efforts shewed the ability of their authors,—whose names, indeed, were a sufficient guarantee that nothing disreputable could proceed from their pens,—yet it was obvious that little had been left for them to glean, and that an unconscious imitation, if the expression may be allowed, had been the unavoidable consequence of their entering on a field which had already yielded its best produce to an earlier occupant.

But within the last four or five years, innovations have been made in the style of piano-forte playing; *more sleight-of-hand* has been encouraged, and a greater degree of brilliancy has prevailed. This has generated new passages; hence some of the exercises produced within the same period, exhibit novelties which surprise, though it is impossible for an impartial judge not to feel that courtesy alone prevents many of them from being considered as downright absurdities. This latter remark, however, is not intended to apply so much to the works now under notice, as to other publications that have appeared here and in Germany; in those before us we find difficulties enough to appal stout-hearted practitioners, but only a few of those extravagancies of which rational people have so much reason to complain.

The *Etudes* of M. Schmitt are in three parts, published separately in as many books. The first contains preparatory exercises, calculated to give an independence to the fingers and an equality to their strength. These are followed by twenty studies, progressive as to difficulty, and moderate in length. The second part consists of twenty-nine, requiring more execution, and greater powers of hand. The third comprises ten, together with a fugue, and a toccata: these demand still more extensive means, and are intended for only the highest class of performers. Great praise is due to the author of this work, for the judicious manner in which he has planned and executed it: the passages are such as occur not only in modern, but sometimes even in ancient music, and train the hand as well for the rapid flights and wide skips of the sonata, as for the intricate combinations of the score. The taste he displays is of the legitimate kind, derived from the only true source, an intimate acquaintance with classical compositions: and his harmony is founded in the same school. We insert two short examples of these studies from the fifty-fifth and fifty-eighth, in the third book.



We feel some regret that the composer should have employed so outré a measure as the foregoing. The simple fact is, that his composition is in six-eight time, but he has, somewhat affectedly, thrown four bars into one, and invented a new denomination, as unnecessary as perplexing.

The next is constructed in a very different manner: the performer who can execute it with the delicacy and feeling it requires, has gained the best quality that a piano-player can possess,—expression.

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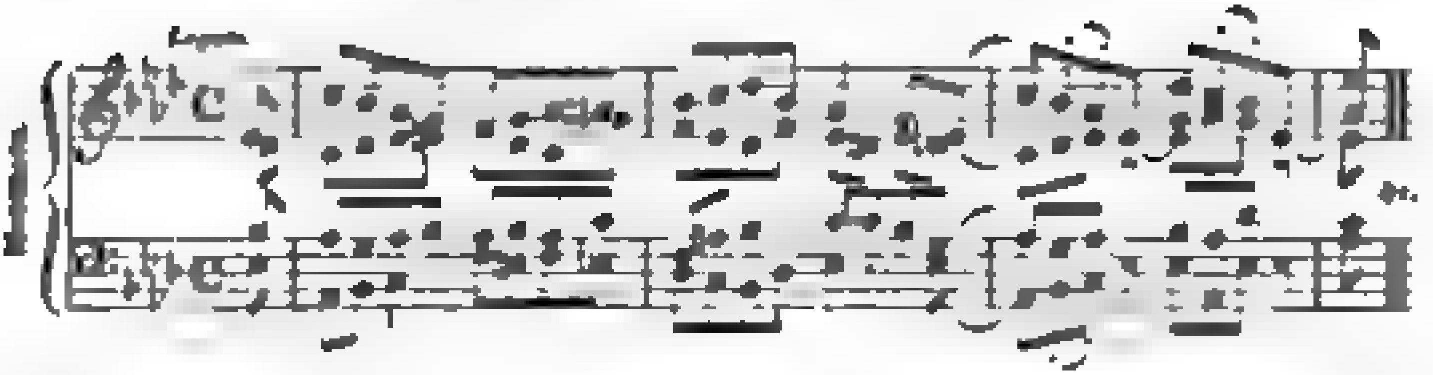
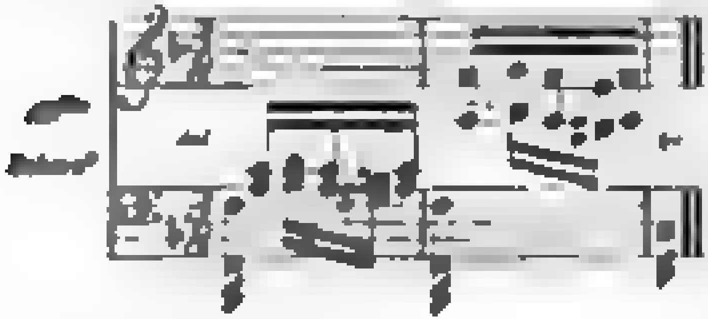
* It may very likely be said, that Sebastian Bach's *Exercices pour le Clavecin* suggested to Mr. Cramer the idea of his studios. Such an assertion we should be unable to deny; but the instruments for which these masters wrote are so opposite in character,—the style and execution of the two works are so widely different, that we cannot help ascribing to the living composer much of the merit which an inventor may justly claim.



Madame Szymanowska's Exercises are full of merit, both in relation to the object to which they are directed, and as musical compositions. They are only meant for the use of those who have acquired a mastery over the instrument, and have strong, commanding hands: to such they will prove most valuable. This is a foreign publication; therefore, according to our general rule, we say less of it than we should otherwise have done, for it is a work that, under other circumstances, would have commanded more of our attention. If our mention of it induce any of the dealers to reprint it here, we shall feel that we have rendered a considerable service to the musical world*.

We reviewed the first book of M. Hertz's studies in a former number. The present, which completes the work, shows many traits of genius, though these are half obscured by the laborious efforts made to render some of the passages as difficult as possible. Amongst which may be mentioned, the interweaving of the fingers, a trick that, even if acquired, can hardly ever be applied to any useful purpose. Who, for instance, would be so quixotic as to execute the following passage in the manner directed by the author's mode of notation?—



For to play the double notes staccato would betray a want of taste: to play them legato, they must be performed with one hand. The fugue is clever, though the extreme key in which it is written savours of pedantry, and will not render it very popular. But it is composed, we presume and hope, for the use of professed musicians only; because, to say the truth, we should be sorry if, in the system of education, time could not be better employed than in gaining that sort of manual dexterity which in nineteen cases leads to no desirable end, and which to acquire consumes the greater portion of the early and most important part of life. Music is a delightful accomplishment, and that kind of it which really has charms for reasonable people may be learnt, if the teacher is a competent person and possesses good sense, without any annoying application, or destructive expense of time: the latter of which certainly, and most probably both, must be the price paid for the means of executing many of the German compositions of the present day.

Mr. Hertz has dignified a set of preludes by the name of Studies. As the former, his publication possesses merit, and may be rendered useful to his own pupils, and to others. As the latter, it will be a hard task to discover anything in them except the misnomer.

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1. Favourite Air from Winter's Opera, *The Interrupted Sacrifice, arranged for the* Piano-Forte, *with an accompaniment for the* Flute, (ad lib.) *by* S. F. Rimbault. Books I. to IV. (*Cocks & Co. Princes Street, Hanover Sq.*)
2. Overture to *Do. arranged for* Two Performers *on the* Piano-Forte, *by the same.* (Cramer and Co., 201, *Regent Street.*)

Mr. Rimbault's chief study in arranging is, to render everything as easy as possible. This must unavoidably omit many niceties, and effects are thus lost which, by a different system, might be preserved. But every description of performer is now ambitious of, and consequently will insist on, playing whatever is in vogue: the dealers in music must therefore act accordingly. Mr. R. has done as much justice to the composer of this opera as, under such circumstances, could have been expected; but we think that, in extending his publication to four books, he has gone further than the merit of the original work can justify. The *Opferfest*, or *Interrupted Sacrifice*, was overpraised by the press, and it failed of that success which was anticipated: it was performed, but did not fill the treasury. At the same time, we grant that some good things are to be found in it, most of which we collected together in a former number of our work.

The Overture, as arranged for two performers, makes a lively, and rather brilliant, piano-forte duet.

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1. Mélange, *on favourite airs from* Rossini's Turco in Italia, *for the* Piano-Forte, *by* Camille Pleyel. (Cocks and Co., *Princes Street, Hanover Square.*)
2. "Una voce" and "Ecco ridente," *from* Rossini's Barbiere di Siviglia, *arranged for the* Piano-Forte *by the same.* (*Same Publishers.*)
3. Il [illegible], a Divertimento *for the* Piano-Forte, *in which is introduced* "[illegible]," *from* Rossini's Zelmira, *composed by* D. Bruguier. ([illegible], 50, *Great Marlborough Street.*)
4. Grand March and Finale, *composed for the* Piano-Forte, *by* Miss [illegible]. (*Eavestaff, Great Russell Street, Bloomsbury.*)

M. Camille Pleyel had, if we do not deceive ourselves, already arranged many of the most favourite airs in *Il Turco* separately, therefore he had less to select from for his *Mélange*: hence, though a good piano-forte piece, it is

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* In the musical part of our present number we have given one of these Exercises, as a specimen of the work to which Mad. S.'s name is attached. Its merit, we are inclined to believe, will be readily admitted by genuine connoisseurs.

[illegible]

[illegible]

[illegible]

FLUTE

1. [illegible]
2. [illegible]
3. [illegible]
4. [illegible]

[illegible]

GUITAR

1. [illegible]
2. [illegible]

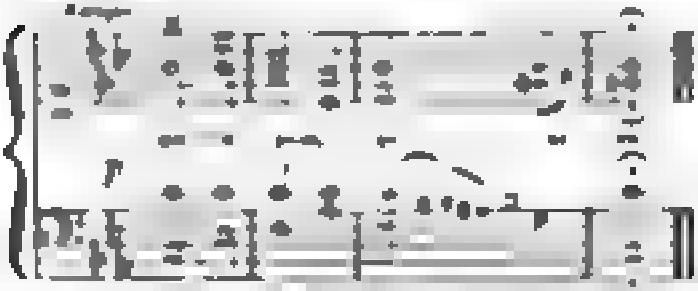
[illegible]

[illegible]

Foreign Musical Report.

[illegible]

[illegible]



[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

The Drama.

King's Theatre

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

Drury Lane Theatre

On Tuesday the [illegible] of October, a new Opera, under the title of *The two Houses of Granada*, was produced here; composed by J. [illegible] Wade, Esq., [illegible]

Dramatis Personæ

[illegible]	Mr. [illegible]
[illegible]	Mr. [illegible]
[illegible]	Mr. [illegible]
[illegible]	Mr. [illegible]
[illegible]	Mr. [illegible]
[illegible]	Mr. [illegible]
[illegible]	Mr. [illegible]
[illegible]	Mr. [illegible]
[illegible]	Miss [illegible]
[illegible]	Miss [illegible]
[illegible]	Miss [illegible]

[illegible]

[illegible]

Covent-Garden Theatre

La Dame Blanche, with all its original music, will immediately be brought out here; and Mozart's *Enlèvement du Serail*, translated and adapted to the English stage, is in preparation.

PHILHARMONIC SOCIETY.

The Concerts of the ensuing season are fixed for the following Mondays: [illegible] The rehearsals will be held at [illegible] o'clock on the preceding Saturday Mornings, as usual, with the exception of that for the last Concert, which will take place on Saturday, June [illegible]

At the last meeting of the members of the Society, Signor [illegible] of the King's Theatre as *Maestro*,—was elected an *Associate* thereof.

I N D E X

TO

THE FIRST PART OF THE FOURTH VOLUME.

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THE
HARMONICON.

1827.

MEMOIR OF GASPARO SPONTINI.

Gaspare Spontini,—Maestro di Capella, and Director-General of the opera, to the King of Prussia; Chevalier of the French Legion of Honour, and of the order of the Prussian Black Eagle, &c. &c., was born in 1778, at Jesi, a small town in the Roman states. He had the good fortune to be initiated in the art of composition by the celebrated Padre Giambattista Martini, at Bologna, and afterwards studied the elements of dramatic composition under Borroni, at Rome. He then entered into the Conservatorio della Pietà, at Naples, as much, it may be presumed, for the purpose of gaining an appointment there, as with the view of acquiring any additional information. He however did not fail to profit by the instructions of Sala and Tritto, at that time directors of the establishment, and at the end of twelve months attained his object, in being elected one of the teachers of the school.

When he had completed his seventeenth year he began his career as a composer. The result of his first effort was an opera-buffa, named, *I Puntigli delle Donne*, of which the success was so great, that the managers of many other theatres immediately showed their eagerness to obtain his assistance.

To those who are unacquainted with the insatiable appetite in Italy for new lyric productions, it will appear marvellous that a work from so young and inexperienced a musician should have met with such applause: a work, too, that was soon put aside and of which hardly a vestige remains: but the wonder ceases the moment it is known that with the Italians novelty takes the precedence of every other quality; and that thirty years ago, as now, a new title with two or three pleasing pieces, composed in the style that happens to be fashionable, sufficed to make a popular opera on the other side the Alps.

At the age of eighteen, M. Spontini presented himself at the first theatre in Rome, where he gave *Gli Amanti in Cimento*. Thence he proceeded to Venice and produced *L'Amor Secreto*. Shortly after he returned to Rome, and set to music the *Isola Disabitata* of Metastasio, which, not having been performed there, he sent to Palermo, whither however he could not proceed in person, being again invited to Naples, where he commenced an acquaintance with Cimarosa, and, becoming his disciple, derived from that great master of comedy whatever knowledge is communicable on a subject of such supreme importance in the art. During the five years that he continued under auspices so favourable to his improvement, he composed one of his best early works, *L'Eroismo Ridicolo*. After this he went to Florence, where his serious opera, *Teseo Riconosciuto*, obtained brilliant success. He again returned to Naples, and brought out *La finta Filosofa* and *La Fuga in Maschera*.

At this period the King of Naples and his court being at Palermo, the director of the theatre-royal of Santo-Carolino invited M. Spontini into Sicily, and he there wrote two comic operas, *I Quadri parlanti*, and *Il finto Pittore*, also one serious opera, *Gli Elisi delusi*, in celebration of the birth of the Prince Royal. The climate of the island not agreeing with the young composer, he returned to Rome, in which city he composed *Il Geloso*, and *l'Audace*. Shortly after, being again invited to Venice, he there produced two other operas, *Le Metamorfosi di Pasquale*, and, *Chi più guarda meno vede*.

Having now successfully brought out eleven operas,—eight comic and three serious,—at the principal theatres of Italy, he resolved on gratifying his wish to visit Paris, and on his arrival in the capital of France gave his *Finta Filosofa* at the Opera-buffa, and afterwards *La Petite Maison* at the Opéra Comique. The drama of the latter was the cause of its condemnation: but his *Milton*, which immediately followed, was more favourably received, and is still performed. From this time he determined to devote his talents exclusively to the *Académie Impériale de Musique* (now the *Académie Royale*, &c.); and at about that period he was appointed Director of the Opera *Buffa e Seria*, at the Italian theatre, at Paris.

His two French operas, *La Vestale*, and *Fernand-Cortez*, were brought out at the *Académie Impériale* in 1807 and 1809; both are written in the manner to which the audiences at that theatre were accustomed, and also for the purpose of showing to advantage the powerful means which he there found. They are as dramas, equally well calculated to display the resources of a vast stage, and the extraordinary effect of fine scenery: the success of these pieces was, therefore, of the most decided kind, and they have continued to be represented up to the present moment. *La Vestale* obtained the prize given by the government of that period to the best dramatic composition. The jury appointed to examine the work, recommended it as deserving, though in guarded terms; but the authors of the *Dictionnaire des Musiciens* tell us, that the jury of public opinion decided in favour of *Les Bardes* of Lesueur.

After the production of Fernand-Cortez, M. Spontini

[illegible]

WEBER'S OPERAS IN PARIS

To the Editor of the Harmonicon.

[illegible]

* * * * * *

[illegible]

[illegible]

At the *Académie Royale*, *Le Siége de Corinthe* has ousted us, for a time, from two ballets in an evening; but now that the effect of the scenery, &c., for which that theatre is so deservedly celebrated, is worn off, the public are beginning to find out that the new opera is only an old one re-touched, that it is *Maometto Secondo*, (which has failed wherever it has been tried,) a little altered, and with a few pieces added.

We have got the Signori Gambati here, whose trumpeting surprised at first by its extraordinary accuracy; but the connoisseurs soon discovered that their tone wants fulness, that it is dreadfully piercing, and that their sounds overpower every other instrument,—combining with some

* * * * * *

ON UNITY AND VARIETY IN MUSIC, AND ON THE FUGUE.

By Antonio Reicha.

There are few things more important in the arts than to make a proper distinction between unity and variety, and to avoid the error of supposing that variety is inconsistent with unity, and prejudicial to it. For instance, variety is the very soul of music, and is, with respect to that art, what proportions are to the mathematician. When a piece of music combines great unity with great variety, it may be justly considered as a perfect production of the art, and as a model for artists.

In the other arts, it is not difficult to shew in what this unity consists, because it rests with the *judgment* to decide the question; but in music, where everything depends upon feeling, it is almost impossible to give anything like demonstration upon this point. If the question be to avoid monotony, it is by feeling that the composer must be directed, in order to accomplish it; if the object be to avoid any infraction of the laws of unity, his feeling must still be his guide, and the only one that can lead to the attainment of his object.

But there is no method so effective to strengthen this feeling, as to hear often, and analyse attentively, the best models, such as the admirable master-pieces of a Handel, a Jomelli, a Paesiello, a Cimarosa, a Mozart, and, above all, of that most profound and accurate of masters, Haydn.

It has been remarked, that a number of different ideas crowded together into a single piece, are more detrimental to unity, than conducive to variety. Hence it is, that good masters delight in reviewing their productions, for the purpose of retrenching, modifying, and blending. From two or three parent ideas, sprung some of Haydn's most distinguished masterpieces; but in order to be able to imitate him in this respect, the secrets of the art must be revealed to us, and this knowledge is to be attained only by an initiation into the mysteries of melody and harmony, by means of a pure and classical school.

We venture to assert, that the study of the fugue, if well directed, and not made the end, but the means, can alone teach: 1st, the unity of the modes, as consistent with every possible variety; 2dly, the art of good modulation; 3dly, the means of fully developing our ideas, so as to be able to turn them to the best possible account; 4thly, the observance of the most perfect unity.

If it be objected, that this study does not lead to an acquaintance with genuine melody, yet it must be allowed that all its principles are referable to melody, and why?—because it is rigidly bound to observe the unity of the modes; because it presupposes a perfect knowledge of modulation, of the art of developing melodial ideas, of employing them in the most advantageous manner, and lastly, because it exacts the most rigorous unity.

Therefore, though this scientific production, the fugue, may possess but little interest for the vulgar, as being above their capacity, and may be viewed with indifference even by the learned, because it has, like every other good thing, been abused, still will its value be duly appreciated by the true artist and the enlightened amateur. It will be found that, of all productions, it is the one which demands the most scrupulous unity, and is the only production in which this unity is capable of being perfectly analysed and demonstrated beforehand. It is to the study of the fugue, that the two greatest men in the field of music, Handel and Haydn, were indebted for a large portion of their musical tact, and it is to their proficiency in this branch of study that we owe a great part of their sublime productions.

MORLEY'S MADRIGAL.

To the Editor of the Harmonicon.

Aberdeen, Nov. 20th, 1828.

Sir,—In the last number* of the Harmonicon, you gave us a memoir which, in many accounts, was highly interesting to the musical reader; and with it, by way of specimen of Morley's compositions, the charming madrigal, or glee, "Now is the Month of Maying." But you have only printed one stanza out of the three of which the "song" consists. I am aware that only this one is ever found in the engraved copies of the composition; but in *Forbes's Cantus*, (3d edition, Aberdeen, 1682,) a curious and rare work, to which you once alluded, all the verses are inserted; and, as you may not have the book at hand, I beg leave to send you a copy of them, for you to dispose of as you may think fit. If others among your subscribers are as much delighted with the fine old English music—of which Morley's madrigal is a pure and lovely example—as I am, the additional stanzas will be gladly received.

I am, Sir, &c.

The Three Songs.

Now is the month of maying,
When merry lads are playing;
Fa, la, la.
Each with his bonny lass
Upon the greeny grass.
Fa, la, la, &c.

The spring, clad all in gladness,
Doth laugh at winter's sadness;
Fa, la, la.
And to the bag-pipes' sound
The nymphs tread out their ground;
Fa, la, la.

Fy, then, why are we musing,
Youth's sweet delight refusing?
Fa, la, la.
Say, dainty nymphs, and speak,
Shall we play "barley break?"—
Fa, la, la.

MONSIEUR BOCHSA AND HIS LIBELLERS.

Since our last, no small portion of indignation and disgust has been excited in the public mind, by several very extraordinary trials for libels. Some of the cases alluded to were of a most infamous and audacious character; and, advantage being taken of the well-known absurdities of our

---

* Our correspondent alludes to No. 47, for November.

HAYDN'S DIARY WHILE IN ENGLAND

[The following Extracts, made from the Diary of the great Haydn during his two visits to England, in the years 1791 and 2, and 1794 and 5, are taken from [illegible] life of him, a work never translated into our language, and which, even in the original German, is not [illegible]. In the same [illegible] is a [illegible] of the [illegible] made by Haydn [illegible] his [illegible] in London, [illegible]. Dr. [illegible] expressed himself in the highest degree [illegible] such a performance [illegible] the [illegible]. We shall take an early opportunity of [illegible] an original letter from the [illegible] to Haydn, [illegible] English [illegible] of the celebrated Hymn to the Emperor.]

On the [illegible] of May, [illegible], [illegible] had a concert at [illegible].

On the [illegible] of June I visited Dr. Herschel, and viewed his large telescope. Herschel had [illegible] to the [illegible] Prussia, [illegible] England, where he [illegible] many years [illegible] the [illegible] of his time and [illegible].

A week before Whitsuntide I heard [illegible] in St. Paul's Cathedral. A [illegible] gave the time. [illegible] and the young performers then began the hymn all at the same time.

On the [illegible] of November I was present at an [illegible] dinner given by the Lord Mayor. After dinner there was dancing in three rooms. In that which was set apart for the first nobility [illegible] I could [illegible] a quarter of an hour, [illegible] the [illegible] and [illegible] the [illegible] for the orchestra [illegible], and the [illegible]. [illegible] English fashion [illegible] the [illegible] of [illegible]. In the [illegible] the [illegible] were sitting at the [illegible]. [illegible] the [illegible] of [illegible], and [illegible].

On the [illegible] of December I went to see the opera of the [illegible]. It was at the time when the [illegible] was published. [illegible] The first [illegible] has a good [illegible] good conception, though he [illegible]. He [illegible] in the [illegible] and [illegible]. The [illegible] to [illegible] but the orchestra [illegible]. The [illegible] a German, who has nearly forgotten his own language.

The common people in the galleries are very [illegible] and take the lead in [illegible]. The [illegible] in the pit and boxes have often to stay a long time before they can get a [illegible] repeated. [illegible] a quarter of an hour [illegible] in [illegible], but at length the pit and boxes [illegible] the concert, and the [illegible] was repeated. The [illegible] on the stage all the while. The orchestra is [illegible].

On the [illegible] of November [illegible] I was [illegible] by the Duke of York [illegible] to his seat of [illegible]. The Duke, with his consort, a Prussian princess, and the Prince of Wales, [illegible] the [illegible] and [illegible] the evening till [illegible].

I [illegible] the following [illegible] at the Theatre of [illegible] a [illegible]. The scenery was well arranged, but the singers were bad. The orchestra was [illegible] good.

Madame Mara [illegible] by the [illegible] was [illegible] the [illegible] for each performance. She had [illegible] of the [illegible] Handel's [illegible].

On the [illegible] of January [illegible] the Concerts of Ancient Music commenced [illegible] and on the [illegible] of February those of the Professional Society began [illegible] the [illegible] accompanied the [illegible].

My first attempt to set English words to music was [illegible]. The subject was the Storm. The [illegible] Peter Pindar, begins as follows:

"Hark! the wild uproar of the winds, and hark, the [illegible]"

I afterwards [illegible] to England on the [illegible] of January [illegible] and [illegible] a very good [illegible].

On the [illegible] of December I paid a visit to Mr. [illegible] the [illegible]. She has a very agreeable [illegible] and a [illegible]. She sings in Pacchierotti's style, but her shake is [illegible].

On the [illegible] of February [illegible] I was [illegible] through the [illegible] of the Prince of Wales to an evening concert at the Duke of York's, where the King, the Queen, and the whole of the Royal family, together with the Prince of Orange, and other distinguished personages were present. [illegible] and [illegible] was the [illegible]. The King, who [illegible] Handel's [illegible] and [illegible] with [illegible] the [illegible] I sang the [illegible] song [illegible].

On the [illegible] of March, Madame Mara had a benefit concert [illegible] but there were only the [illegible] present. There was also never [illegible] at the piano. She afterwards gave a [illegible] concert [illegible] and she had but a few [illegible]. I presided at the piano.

On the [illegible] of March I saw the opera of [illegible]. The [illegible] a very [illegible], but if there were not so many, I think that the [illegible] would be better understood. The opera is too long, especially as there has to [illegible].

alone. This year the orchestra is richer in performers, but just as mechanically and injudiciously placed, and as indiscreet in the accompaniment as before; in short, it was the third time of representation, and no one was satisfied.

I went to the little theatre in the Haymarket, to see an English opera. The performance was as wretched here as at Sadler's Wells: a fellow bawled an air so tremendously, and accompanied it by such excessive grimaces, that I began to perspire all over. He had to repeat the air.—*O che bestia!*

On the 8th of April I was present at the marriage of the Prince of Wales with the Princess of Brunswick. On the 10th I was invited to an evening concert at the Prince of Wales's. An old symphony was performed, which I accompanied on the piano, and afterwards a quartett. I then had to sing German and English songs. The princess too sang with me, and played a concerto on the piano tolerably well.

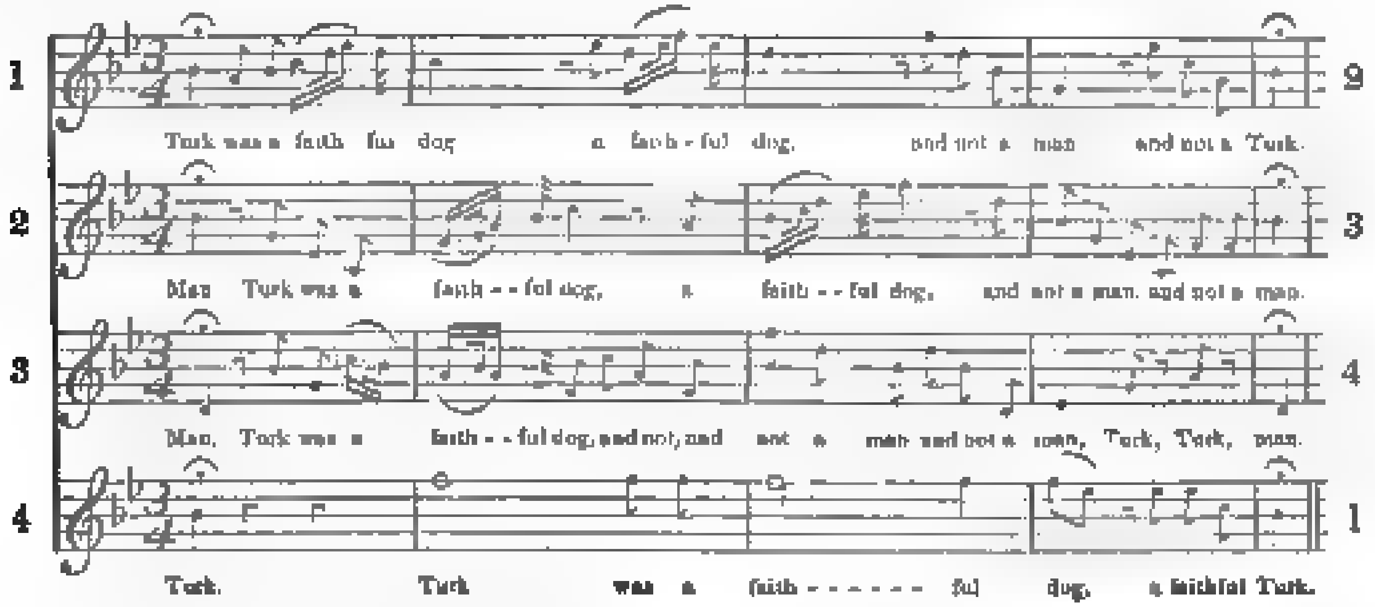
On the 4th of May I gave my benefit concert in the Haymarket theatre. The place was full of select company. The concert consisted of the following pieces:—

Act I. The first part of the Military Symphony; air, Rovedino; Concerto, oboe, Ferlendis, for the first time; duett, Morichelli and Morelli; my own composition: a new Symphony in D, of my own, being the last of the twelve grand. *(p)*

Act II. Second part of the Military Symphony; air, Morichelli; Concerto, Viotti; Scena Nuova, by myself, sung by Madame Banti very indifferently. The whole of the company were extremely gratified, and myself not less so. This evening I made 4000 guilders: this can be done nowhere but in England.

The following catch was written *ex tempore* by Haydn, when visiting Rauzzini, at Bath, on observing in his garden an inscription on a stone erected to the memory of a favourite dog named Turk, the last line of which constitutes the words of this composition,—

"Turk was a faithful dog, and not a man."

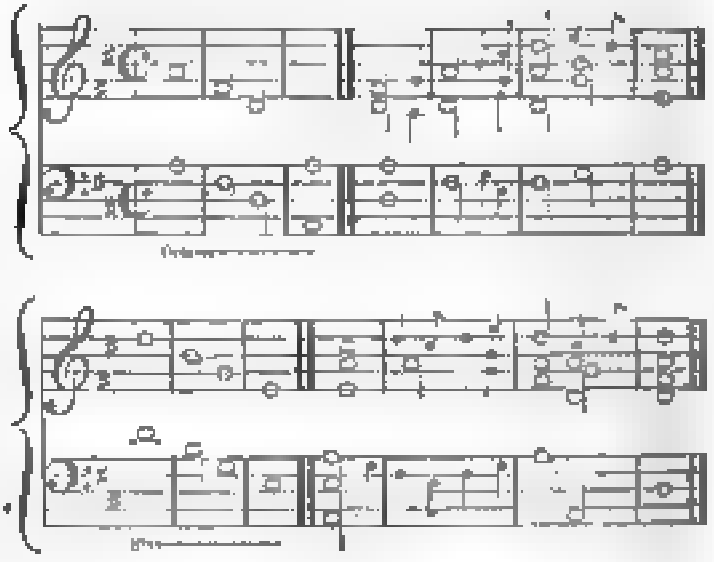

1
9
Turk was a faith - ful dog a faith - ful dog, and not a man and not a Turk.
2
3
Man Turk was a faith - - ful dog, a faith - - ful dog, and not a man, and not a man.
3
4
Man, Turk was a faith - - ful dog, and not, and not a man and not a man, Turk, Turk, man.
4
1
Turk. Turk was a faith - - - - - - ful dog, a faithful Turk.

Notes to the "Diary" by the Editor of the Harmonicon.

(a) This was an attempt made by Giardini to repair his broken finances. He had not been heard publicly in England for some years, and the present was his last performance: on which occasion, he gave his own oratorio, Ruth, but it failed to attract a profitable audience: he scarcely covered his expenses. Such was the lot of a man, who had once been almost idolized in this country!

(b) About the year 1760, Herschel played the oboe in the band of the Durham militia. Dr. Miller, organist of Doncaster, dining one day with the officers of the regiment, found him in this situation, and perceiving that he was a man of talent, obtained permission for him to quit the service in which he was engaged, and he was shortly afterwards appointed to the organist's place at Halifax: whence he removed to Bath, where, in a similar situation, he received a better salary, and procured more pupils. The subsequent history of this ingenious and distinguished astronomer is well known.

(c) This hymn, as Haydn terms it, was a chant, composed by Mr. John Jones, then organist of St. Paul's. The manuscript shewn to M. Beyle by Haydn himself, was undoubtedly a copy of this chant, the melody of which is printed, though not quite accurately, in the *Lettres sur Haydn*. A composition that so powerfully affected the great composer is worth preserving; and as we believe that it is not published in a correct and practicable form, we here insert a copy of it from the author's MS.



This chant was performed in the following manner when Haydn heard it: the first portion of three bars, was sung by the choir, accompanied by the organ; the thousands of children assembled, and who were well instructed for the purpose, re-

[illegible]

PROGRAMME OF LA VESTALE, AN OPERA IN THREE ACTS

[illegible]

Licinius, a Roman general	Signor [illegible]
[illegible], commander of a legion	Signor [illegible]
High Priest	Signor [illegible]
[illegible]	Madame [illegible]
[illegible]	Madame [illegible]

[illegible]

The festivity is prolonged by games and dances, after which the procession returns to the Capitol, and the first act closes.

The Second Act conducts us into the interior of the Temple of Vesta, where the sacred fire is seen burning upon an altar in the sanctuary. The vestals enter, and sing the evening hymn—which being concluded, Giulia takes her station before the altar, and the sacred train retire. When left alone, she prostrates herself to implore the pardon of the goddess for the measure she is about to pursue; and the voice of Licinius is now heard; Giulia unbars the entrance of the temple, and admits her lover. Her agitation is extreme; religious awe overpowers her; the altar appears to tremble, and the sacred flame to grow pale. Licinius calms her fears in the following air, "The Gods will pity take. Ah!" (a) He presses his suit with all a lover's fervency, entreats her to quit so cheerless a gloom, and fly with him. What, he exclaims—

Non hanno asilo le foreste,
Sotto altro ciel, in qualche estero albergo?
Parla: involarti saprò da un rio servaggio! (b)

Overcome by his entreaties, Giulia yields, and the rapture of the lovers bursts forth in the following duet.

Giu. Di quegli sguardi teneri
Il tenero questo cor
Vieni, a giurar nell' ara,
Eterna la sua fè.
Nell' ebbrezza del contento,
Terra e Numi, io tutto obblio;
In quei lumi, idolo mio,
Tutto un cielo è il ciel per me.
Lic. All' amore io m'abbandono;
Altro ben per me non v'è.
Giu. Sol per te viver vogl' io.
Lic. Voglio viver sol per te.
Both. Vieni, a giurar nell' ara,
Eterna la sua fè. (c)

But love, with its overpowering emotions, is apt to render us unmindful of our duty; and so it was with this devoted pair. In the midst of their transports, they had omitted to trim the sacred fire; it gradually decayed, and at length became extinguished. The lovers are overwhelmed with horror and despair. Footsteps are heard to approach. A stranger had seen Licinius enter the Temple, and had given notice to the sacred college of pontiffs. They enter with the high-priest at their head, attended by lictors with torches, while a chorus of the infuriated populace from without demand vengeance upon the defilers of the sanctuary. Giulia sinks insensible upon the altar, and is surrounded by her weeping companions. Cinna finds his way through the multitude and bears away Licinius. Giulia is urged to reveal the name of the intruder, and upon her refusal, the high-priest pronounces the sentence decreed by the ancient laws of Numa against her crime. Giulia is stripped of her vestal ornaments, a black veil is placed upon her head, and she is conducted out of the temple.

The Third Act brings us to the *Scelerata Ager*, the Accursed Field, where an open tomb is seen prepared to receive the devoted vestal. Licinius rushes forth in a state of distraction, followed by Cinna. He sings an air expressive of his agony of mind. He demands of his friend what there is to hope from his companions in arms, and learns that though a panic had seized the troops on hearing of his rash attempt, yet that a faithful band of friends, resolved to aid his purpose or to perish, lie concealed on the Quirinal Hill.

When they have retired, the melancholy procession is seen to enter, conducting Giulia to her doom. Silent and resigned, she is seen supported by a band of weeping maidens, and surrounded by lictors. Before her is borne an unlighted altar, and vestals carry the ornaments of their condemned companion. The indignant populace demand with clamorous zeal the expiation of her crime, to which the following chorus of maidens and vestals forms a striking contrast:—

CHORUS.

Sul fior degl' anni tanta beltade
Tra crudi affanni perir dovrà?
Numi, perdono! se la pietade
Amare lagrime spandere fà. (d)

The high-priest announces that one hope is yet left to the culprit. He orders the veil of the offending vestal to be spread upon the altar, declaring that if Vesta should yet be pleased to forgive the errors of her guilty votary, the sacred fire should be seen to descend and consume the veil before their eyes. The chorus of maidens and vestals again supplicate the goddess to have compassion upon their hapless sister. During this, all gaze with breathless expectation for the accomplishment of the miracle; but they gaze in vain; and after a pause of awful silence, a lighted lamp is placed in the hands of Giulia, who bids a last sad farewell to all, and prepares to descend into the tomb which yawns to receive her.

At this moment, Licinius rushes in at the head of his followers, and seizes the ministers of death dismayed. He declares that Giulia is innocent, and that he alone is guilty. Giulia, from the steps of the tomb, asserts that she knows not the warrior; that he must be acting under some disorder of mind; and that she willingly submits to the expiation, by which alone her guilt can be atoned for. Seeing Licinius still persist in his determination, she delays no longer, but descends into the tomb. Licinius calls upon his friends to seize the moment. The people and soldiers press round the tomb, and prepare to make head against the followers of Licinius. At this moment, the heavens become overcast, and the thunder is heard to roar. All is terror and amazement; and Licinius, taking advantage of the general confusion, rushes to the mouth of the tomb and plunges in. At this moment a bolt of fire descends upon the altar, lights it, and consumes the veil. The gloom disperses, and the light of day returns. All is transport and exultation; Giulia re-appears from the tomb, supported by Licinius; the high-priest declares that Vesta is propitiated; that she has been pleased to loose the bonds that held her votary, and wills that the ardent wishes of these constant lovers should be fulfilled. The following chorus (*a*) is expressive of the general feeling of delight that pervades every bosom. Meanwhile the lictors, and all the melancholy train have retired, and upon the altar, lighted by the miraculous interposition of Vesta, the lovers plight their faith in a duet (*b.*) The whole terminates with dances and games according to the rites of Venus Erycina, amidst which are celebrated the nuptials of Giulia and Licinius.

(a) See Music, p. 10.

(b) Have not the forests, 'neath some foreign sky,
Some sylvan spot that can afford us shelter?
Speak! shall I free thee from thy cruel bondage?

(c) *Giu.* The joy those tender looks impart
Emboldens my yearning heart.
Come, at this altar let us kneel,
Fondly our mutual vows to seal.
Thou rapture! I know what dare I not?
Earth, heaven, doom, is all forgot.
In those dear eyes my life I see
A heaven of rapture beam on me.
Lic. I yield my honoured soul to bliss;
Nor ask a fate more blest than this.
Giu. For thee alone I wish to live.
Lic. For thee my life I'd fondly give.
Both. Come, at this altar let us kneel,
Fondly our mutual vows to seal.

(d) Alas, must Beauty's fairest flower
Be cropp'd before its vernal prime?
Oh, let our tears, offended Power,
Draw down forgiveness of her crime!

(a) See Music, p. 12.

(b) See Music, p. 10

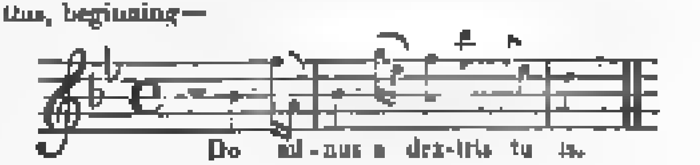
Review of Music.

The Fitzwilliam Music, *being* a Collection of Sacred Pieces, *selected from manuscripts of* Italian Composers *in the* Fitzwilliam Museum, *by* Vincent Novello. Vols. II. and III. (*Published for the Editor, Shacklewell Green.*)

Our readers will not, we trust, require to be reminded, that in the thirty-eighth number of the Harmonicon, we prefaced our review of the first volume of the present work, by a brief history of its source; we also endeavoured to do justice to the heads of the University of Cambridge, for their liberality in granting to Mr Novello access to the Fitzwilliam MSS., and permission to publish such of them as he deemed worthy the notice of the musical world. That able editor has since completed and brought out two more volumes, uniform with the first, as to the nature of the compositions, and the manner of scoring and arranging them, though not displaying the same variety of names, and, consequently, not exhibiting so much difference in style.

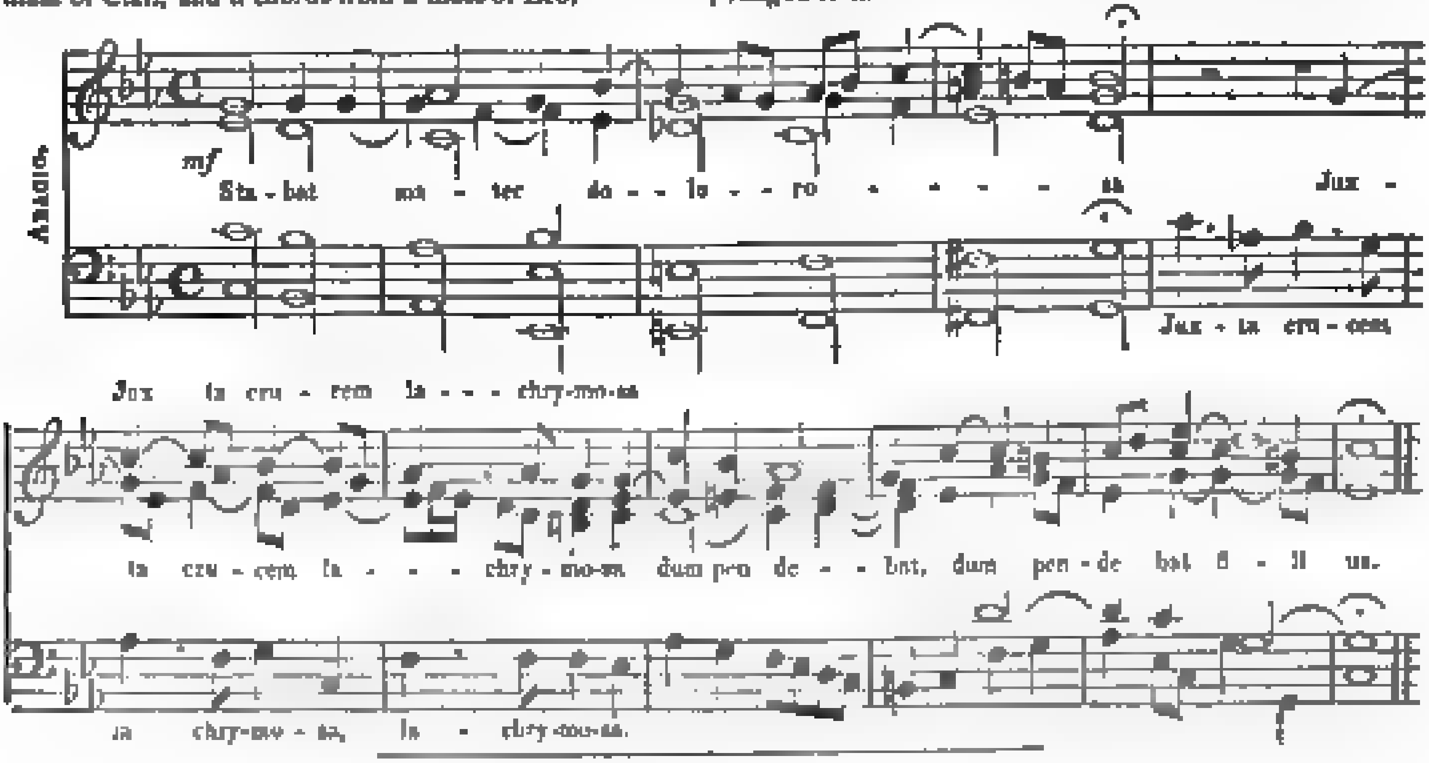
More than half of the second volume is made up of movements from the *Dixit Dominus* of Pergolesi, and the *Stabat mater* of Clari; the rest consists of part of a *Kyrie* of Leo, an *Amen* by Cafaro, a quintett from a mass of Clari, and a chorus from a mass of Leo.

Pergolesi's motet, "Dixit Dominus," is one of his three most celebrated compositions for the church: in point of grandeur it stands first. Mr Novello has commenced the present volume with the lovely sestetto from this, beginning—



A *Gloria Patri* follows, the latter part of which is a fugue, of two subjects, as striking in effect as irregular in construction, but ending with a somewhat whimsical *Amen*. These in the original are consecutive pieces, and terminate the motet.

We never met with the *Stabat mater* of the elegant Clari, till the present work fell into our hands. Mr N. has given us the first four movements of it, embracing two stanzas of the hymn. The opening, a chorus, is so expressive, and will interest so many of our readers, by enabling them to compare it with the far-famed composition of Pergolesi,* that we insert it, but in an arranged form.


Adagio
mf
Sta - bat ma - ter do - lo - ro - sa Jux -
Jux - ta cru - cem
Jux - ta cru - cem la - - - chry-mo-sa
ta cru - cem la - - - chry - mo-sa dum pen - de - - bat, dum pen - de - bat fi - li - us.
ta chry-mo - sa, la - chry-mo-sa.

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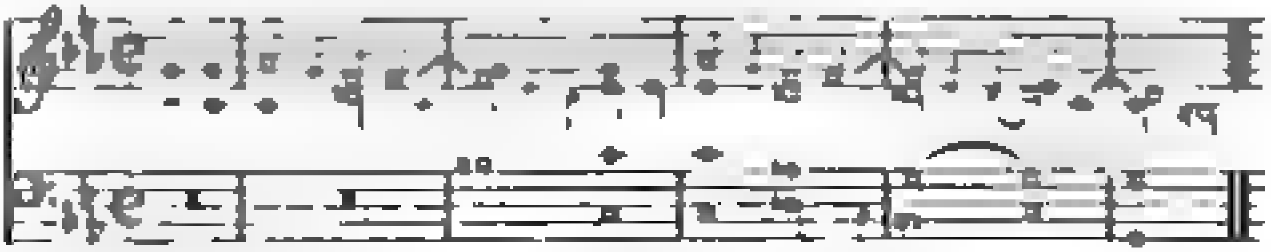
* Printed in the XXXVIIIth Number of the Harmonicon.

The second movement, a bass solo in G minor, deserves particular notice for the richness of its accompaniment; and the third, a solo in A flat for an alto, will please universally by the sweetness of its melody. The fourth movement is a fugue, in the most dignified church style, short, but pursued with great ingenuity; a composition which thoroughly justifies the eulogium pronounced by the editor on its author. There is a singularity in the subject of it, which tempts us to introduce another extract from the same composer:



This Gloria is dated 1753, by Mr. N. (in conformity to the MSS. no doubt,) but erroneously, we should imagine: for in his preface he tells us, that Clari "was Maestro di Capella of the cathedral of Pistoja, about the year 1695;" at which period, according to Dr. Burney, "he was a composer of great eminence." Presuming then that his age must have been at least five and twenty at that time, it would appear from the above date, that he produced the present work when fourscore and three winters had blanched his brow: a thing not absolutely impossible, but exceedingly remote from probability.

The *Agnus* of Leo is a spirited fugue, the point of which, and likewise the manner of treating it, have been so often imitated, that they now seem extremely common. In judging of ancient works of the old school, it is as necessary for us to bear in mind, that its style is too frequently rendered familiar by those who have not talent enough to transfer into their compositions any of its spirit. This movement is followed by a pathetic quartet, "Qui tollis," in F minor.

The *Amen* of Cafaro is a singularly clever fugue of two subjects and one free part, for five voices. It evinces, in some of those masterly contrivances that science suggests, that which is the offspring of pure genius, a charming melody.*

Clari's quartet, "Domine Deus, Rex Cœlestis," is flowing and graceful, though without any very striking feature. The fugue, "Cum Sancto Spiritu," again shows his musical skill.

The second volume concludes with a splendid chorus by Leo, full of bold points, all tending to the great and only rational object of art,—effect.

The Third Volume contains a motet by Jomelli; a *Kyrie*, and a *De profundis* of Clari, both with instrumental accompaniments; a chorus by Pergolesi; another for eight voices, double choir, by Clari; a quartet and chorus by Bononcini, the latter with accompaniments; a solo, by Clari; a chorus, with accompaniments, by Leo; a motet by Perti; a chorus by Durante; and a quintet with chorus, by Leo.

The motet of Jomelli, "Confirma hoc Deus," is distinguished by the delicate beauty of its air, and the tender expression which reigns throughout. This, while its character is severely devotional, will also afford great pleasure as chamber-music. The fugue that follows, a chorus for four voices, is much in the usual style of this kind of composition.

The *Kyrie* of Clari, in D, is rather an effort of science than of genius. The quartet, from a motet by the same, on the words "De profundis," is not equal to his other compositions published in the present work.

Pergolesi's chorus, "Juste Domine," is another extract from his grand mass, "Dixit Dominus." The fugue, "Tu es sacerdos," bears all the inherent severity of its species in the choice and treatment of its subjects. None ever felt more forcibly the importance of air in musical expression than Pergolesi: it is the leading characteristic, the greatest charm of his works: it was this, joined to his deep pathos, that captivated Gray the poet, who is entitled to the praise of having been the first person that made known in this country the productions of the great Neapolitan master.

The piece for eight voices, a double choir, which, having no title bestowed on it by Mr. N., we have ventured to call a chorus, by Clari, is written *alla Palestrina*: the harmony is often uncouth, hard; and the whole together is dry and uncharming. The composer here has not been led by his own natural taste, but indulged in an unmeaning imitation of the early ecclesiastical composers.

A MS. *Te Deum* of Bononcini has furnished a short but expressive quartet, "Te ergo quæsumus," in G minor. The "Sanctus" from the same, a chorus, is bold, and animated; and the fugue which forms a part of it, is a fine, masterly composition.

The soprano solo, "Tecum principium virtutis," from a *Dixit Dominus*, by Clari, elegant in taste and sweet melody; but we cannot help feeling that the pleasantness of the style is ill suited to the Church.

A brilliant fugue, in four parts, "Tu es sacerdos," by Leo, follows the above: simple in its mechanism, but powerful in effect, if performed by a good band, and a full chorus. The expression, however, of the word, *Melchisedech*, at the end,—as if chasing unceremoniously after this mysterious arch-priest,—must, in performance, approach very near to the ludicrous.

The next in succession is a very short motet, in a minor, "Adoramus Te Christe," for four voices, by Giacomo Perti.* Were we seeking a specimen of devout choral harmony, we know not where we should be likely to find one so lovely as this performed under the high, fretted, gravity-overhanging roof of a Gothic cathedral, the voices subdued, and the organ with only its diapasons and principal, it would, by its sweetness, dissolve the hearer

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* Mr. Novello has not included the name of this composer in the short biographical notices contained in his preface. Pasquale Cafaro was born in the Neapolitan dominions in 1706, and died in 1787. He was Maestro di Capella to the King of Naples, and Master of the Conservatorio of la Pietà. He ranks as one of the most learned harmonists of the eighteenth century, and composed much valuable music for the church; also many operas, some of which were very popular in their day.—(Editor.)

* Perti was born in 1661 and very nearly attained his hundredth year. He was for some time in the service of the Grand Duke of Tuscany, and afterwards passed into that of the Imperial Court of Vienna. The Padre Martini was his disciple.—(Editor.)

"———————— into ecstasy,
And bring all heaven before his eyes."

The chorus by Bononcini*, "Cum Sancto Spiritu," with its dense fugue, does not recommend itself to much attention.

The third volume closes with a quintet, "Qui tollis," and chorus, "Cum Sancto Spiritu," for five voices, by Leo, who makes so distinguished a figure in the present work. The most remarkable part of this composition is the use of an enharmonic interval, (pages 60 and 61,) a [illegible] [illegible] in the [illegible] of [illegible] [illegible]. The fugue is one in the author's most agreeable style. There are some harsh [illegible] in it, which by a little industry might have been avoided, particularly at page 63, where the chord of the [illegible] appears more than once in a form that is very [illegible] described by the word augmented.

The interest excited by this publication does not at all abate in its progress. To the admirers of sacred music and classical composition, it is a noble acquisition; and to professors who really wish to be masters of their art, it is invaluable—we had almost said, indispensable.

Glees for Three and Four Voices, composed by J. Jolly, Organist of St. Philip's Chapel, Regent Street. (Published for the Author and sold by S. Chappell, and Birchall and Co., Bond Street, and at the Royal Harmonic Institution, Regent Street.)

We have been, upon the whole, very much pleased with this collection of glees; for though they cannot lay claim to any great originality of conception or contrivance, there is a well-connected harmony, with pleasing melody throughout; and what pleases us quite as much is that the [illegible] composer has, with great good taste, avoided all [illegible] [illegible] of the Italian and German school, and, in a species of music which may with propriety be termed national, has adhered to the pure English style of his predecessors.

The first of the set has nothing in it particularly striking; the music is expressive enough of the sentiment; but in all cases wherever the poet has made [illegible] the word 'heart,' and the [illegible] [illegible] in like manner the same kind of [illegible] in the inner parts, and [illegible] of the [illegible] in the bass, have been [illegible] [illegible].

The opening subject of the second glee is exceedingly pretty, and we regret that the composer has not given us more of it. We should have been better pleased with the repetition, page 14, [illegible] with the harmony [illegible] a new chord. The return to the original key at this point is abrupt and not very pleasing to the ear, [illegible] the [illegible] [illegible] to have passed at once from the key of [illegible] minor to [illegible] major would have been [illegible] [illegible].—We should have preferred a very natural and always pleasing harmony, viz. the [illegible] [illegible] in the bass [illegible] chord of the [illegible], with the chord of $\frac{6}{4}$ leading to the pause on the common chord of [illegible], by [illegible] progression.

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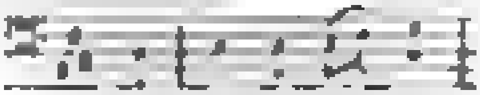
* Giovanni Bononcini, a [illegible], and [illegible] composer, born at [illegible] in 17[illegible], where he died in 17[illegible].—(*Editor.*)

Glee the third sets out well, but the pleasing subject leaves us almost immediately, to return no more. This is rather tantalizing; and "the very church [illegible] and [illegible] [illegible]," repeated at the close of the first part, did not, we confess, compensate us for the loss. The second part presents a different [illegible] [illegible], and the subject is [illegible] [illegible] and [illegible] there is an absence of some leading [illegible] predominant melody, and the modulations keep us too long from the original key. Third bar, page 15, the tenor part should have proceeded thus:



The last movement is very pleasing, and the parts are neatly arranged; but the ingenious composer should have avoided the leading note on the first syllable of the word [illegible], and given [illegible] [illegible] to [illegible].

The [illegible] [illegible] of the fourth glee reminds us of Jackson's [illegible] beginning "In a [illegible] [illegible] with [illegible]," and [illegible] [illegible] [illegible] might have been thinking of Handel's [illegible] [illegible] [illegible] [illegible]. It is, however, a very elegant composition, and the close is [illegible]; but at page 21 [illegible] [illegible] we [illegible] no [illegible] [illegible] to that in the former glee. In the word "[illegible]," the third syllable should have been expressed by a [illegible] [illegible].

The next is, in our opinion, decidedly the best glee of the set. The subject is original, and the modulations into [illegible] [illegible] [illegible] is [illegible] in the true spirit of the good old English composers. The movement throughout combines [illegible] great elegance much richness of harmony, and is highly creditable to the composer's taste and genius. At the [illegible] [illegible], however, we should have preferred the [illegible] to the [illegible] as a quaver.

Of the canon which follows, (which, we confess, took us by surprise,) there can be only one opinion: it is admirable; and so effective that, putting all the ingenuity of the work [illegible] out of the question, it would yield the greatest pleasure to the hearers. But the [illegible] by which such compositions are [illegible] are [illegible] [illegible] [illegible]. The [illegible] glee is [illegible] and, if not very original, the point is most happily [illegible] upon the words "The deep [illegible] [illegible]," and the chord of the $\frac{6}{4}$ upon the [illegible] tells very effectively.

We hope that Mr. Jolly will soon turn his thoughts to a second collection. He certainly has [illegible] in the first, [illegible] [illegible] we would recommend him, however, to [illegible] [illegible] his subject [illegible] [illegible]. Every composition of this description should have a peculiar feature to be preserved more or less all through; and if the [illegible] [illegible] be [illegible] [illegible] the [illegible] had been [illegible] by being kept too long from it, and from the original key; which latter is sometimes forgotten altogether amidst the maze of extraneous modulations.

1. Introduction and Rondo, *for the Piano Forte, composed by* J. B. Cramer. (Cramer and Co. 201, Regent Street.)
2. [illegible] [illegible] [illegible] [illegible] [illegible], *from the [illegible] of* [illegible] [illegible], *arranged with Variations for the Piano-Forte, by* J. J. [illegible]. (Welsh and Hawes, 246, Regent Street.)
3. Three Waltzes *for the Piano-Forte, with an introd-*

[illegible] ad lib.) for the Flute, by E. [illegible], jun. Goulding and Co., Soho Square.

4. [illegible], a selection of Waltzes, for the Piano-Forte. Nos. 1 to 6. [illegible] and Co. [illegible] Street.

Mr. [illegible] is a spirited Rondo, in a very brilliant style and requiring a good performer to do it justice. His passages [illegible] and [illegible] the [illegible] are not [illegible], but he breaks into them oftener than we could wish, to introduce passages which too long suspend the [illegible] that ought always [illegible] between the motivo and its branches. In long pieces, as in long [illegible], digressions are not only allowable but necessary; they should however always relate in some way to the main point, otherwise they are mere intruders, and only distract the attention.

The [illegible] No. 3 is preceded by an introduction of one page, and followed by eight variations, many of which are of a character directly opposite to that of the subject, and consequently [illegible] what reason would dictate. The air is pleasing, and should be [illegible]; the variations are chiefly brilliant and rapid. The [illegible] is so far from [illegible], that an [illegible] might [illegible] to be [illegible] by taking [illegible] the [illegible] generally [illegible], cannot be too strongly [illegible]. The fifth variation consists of [illegible], and yet the author has [illegible] to be played [illegible]. We need [illegible] how [illegible] notes, thus [illegible], are to be separated from each other. The [illegible], though not a new idea, produces a good effect, and the seventh is a return to the subject, which is both [illegible] and pleasing.

The Waltzes by Mr. [illegible] display some [illegible] and much taste, though he has [illegible] rather too many [illegible] for this species of composition, which should be [illegible] of motion. Each occupies two pages, and the easy flute accompaniment adds considerably to the effect of the piano-forte part.

No. 4 is a very pretty publication, in octavo. The present numbers contain [illegible], by Auber and [illegible].

* * *

1. *The Overture and Select Airs in Meyerbeer's Opera, Il Crociato in Egitto, arranged as Duets for the Piano-Forte*, by T. Attwood. Books 8, 9, and 10. (Clementi and Co., Cheapside.)

2. [illegible], with an Introduction and Variations, *for Two Performers on the Piano-Forte*, composed by [illegible]. (J. B. Cramer? [illegible] Street.)

3. [illegible] No. 1, Andante and Rondo, *for Piano-Forte and* [illegible], composed by [illegible]. Op. 14. (Wessel and Stodart, 1, Soho Square.)

The above three books complete Mr. Attwood's arrangement of Meyerbeer's justly celebrated opera. The eighth contains [illegible] and a chorus, the least interesting parts of the work; but ample amends are made by the ninth and tenth, which consist of some of the most novel, brilliant, and expressive portions of the opera; for instance, the Chorus of [illegible], [illegible], the [illegible], and following quick movement; the Terzet and Chorus [illegible], the effect of which is, by all, however, confessed to be so remarkable; and the final Duet, [illegible], including the beautiful [illegible]. Thus we have nearly the whole of a composition which forms an epoch in musical history; and in the most convenient and agreeable [illegible] form that it could be made to assume. In its present shape it is [illegible], certainly; but then let it be remembered, that it is a collection of admirable piano-forte duets, in various styles, and such as will never cease to please.

The [illegible] is [illegible] depart in no way, that we can discover, from the usual [illegible]; but they are all easy and [illegible], except the last, which is [illegible]. Now, as we [illegible] a [illegible] piece does not at all surprise us; but we cannot suffer a [illegible] of that glaring kind to pass without some [illegible].

No. 3 is light, rather pretty, and easy. It pretends to no higher qualities.

* * *

Select Airs *from* Weber's *opera, [illegible], arranged for the Piano-Forte, with Flute accompaniment (ad lib.)* by Thomas Attwood. Books 1, 2, and 3. Clementi, Collard, and Collard, Cheapside.

In the arrangement of Weber's [illegible], or *The* [illegible], as it was called at the English Opera House, Mr. Attwood has rejected nothing that had any claim to be retained; and we hardly need say, considering his reputation as a composer and experience as a [illegible], that he has not only done justice to the original work, by preserving every effect that a piano-forte and flute can yield, but consulted the character of each instrument, and also the convenience of the performers, so far as the latter could be attained without making a sacrifice of the author's purpose.

In this publication the flute accompaniment is printed on a line over the piano-forte part, which affords a great advantage in the performance of the latter when unaccompanied, who is thus enabled to take in many notes that otherwise would be lost; but the flute part is also given in a detached form.

* * *

The Musical Romance of The White Lady, *as performed at the Theatre-Royal, Drury Lane, chiefly selected from* Boieldieu's *Opera,* La Dame Blanche, *and adapted to the English stage by* T. Cooke, *director of the music to the Theatre. The poetry by* S. Beazley, *Esq.* (Clementi, Collard, and Collard, Cheapside.)

Having published and said so much of La Dame Blanche, we have little to remark concerning the Opera in its present form, which is simply an adaptation of the drama to English words; for, with the exception of a [illegible] by Mr. Cooke, the whole is Boieldieu's; it was therefore quite unnecessary to be so [illegible] in the title-page, as to use the expression "chiefly selected," the quantity added being so infinitely small as to render the [illegible] of such a [illegible] somewhat [illegible]. When the present Opera was brought out at Drury Lane theatre, we expressed our regret that so much of the original music had been omitted. This, however, we suspect, arose out of arrangements between the author of the drama and the manager, for which Mr. Cooke is not responsible. His part in the business is executed with judgment, that is, so far as relates to the adaptation of the English poetry to the French music, which is quite unexceptionable both in regard to the sense and accent of the words. This was most likely all that devolved on him to perform.

The above publication consists of the following pieces: 1. the Overture; 2. opening chorus; 3. Song, "[illegible] now [illegible];" 4. Duet, "He is gone;" 5. Trio, "O [illegible] at midnight hour;" 6, *Recit.* and *Air* "Tranquil heart," a bravura, 7, *Incantation*, partly composed by Mr. Cooke; 8, *Song* "What a life," 9, *Duet*, "O lady dear;" 10, *Glee*, "Merrily sing we," and 11, *Song* "Come gentle shade," a bravura.* These are, on the whole, well chosen. Bravuras, we, however, must add, are not often suited to our taste; but the singers, who have a great deal too much sway in such matters, like them, and the multitude, who think that they ought to admire such performances, applaud them. Hence it is so necessary to introduce two or three compositions of this description in every opera, that a composer, or adapter, can hardly be said to have a discretionary power left him on the subject.

1. Duet, "Hark from yon tree," written by H. Stoe Van Dyk, to a Spanish Air, *arranged with accompaniments for* Piano-Forte and Flute, (ad lib.) by L. Von Beethoven. (Paine and Hopkins, 69, Cornhill.)
2. Duet, "My ornaments are arms," *the words from* Southey's *Romance of Spain, the Music by a* Lady. (*Ewer and Johanning, Tichborne Street.*)
3. Duet, "Moonlight Lament," *from the Fairy Tale, a German Air, with an accompaniment by* T. F. Moore. (*the same.*)
4. Duet, "The Bee," *for two trebles, the poetry from* Rogers's *Pleasures of Memory, composed by* W. H. Callcott. (*Callcott, 33, Great Marlborough Street.*)

There is something original in the first of these duets, and altogether it would be very agreeable, were it not for the repetition of the words, "upon" and "closer," with the accent thrown most barbarously on the second syllable of each. "Upon" and "closer" are sounds so offensive, that whatever is connected with such prosody partakes of its bad nature, and, in a certain degree, becomes displeasing.

The duettino, No. 2, does credit to the "Lady" who produced it: it is characteristic and pleasing; and unless brevity be a fault, is irreproachable.

No. 3, may be "a celebrated German Air," but so much bad taste, and so say error, in so short a space, we have rarely seen.

Mr. Callcott's present composition is pretty and easy, but does not afford us so much satisfaction as some of his other productions have done. He sent it, we conclude, hastily into the world, and before it had received that revision which every author should give to his works, particularly if he has not enjoyed the benefit of long experience.

VOCAL.

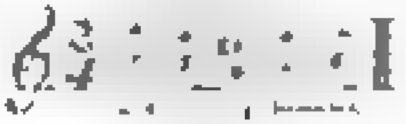
1. "*The halls of my fathers*," written to a German Air, by H. Stoe Van Dyk, *with accompaniments for Piano-Forte and Flute*, (ad lib.) by L. Von Beethoven. (Paine & Co. 69, *Cornhill.*)
2. German Air, Das Rheinwein Lied, "The Rhine wine flows," by Himmel; *the words by J. H.* (*Ewer & Johanning, 60, Tichborne Street.*)
3. German Air, "True love," *translated by* W. M'Gregor Logan, *adapted by* John Barnett. (*Wessel & Stodart, 1, Soho Square.*)
4. German Melody, *adapted to English poetry, by J. H., with accompaniments for Piano-Forte, by* T. A. Hamm. (*Ewer and Johanning.*)
5. Air, The Herald, *by* Beethoven; *poetry by J. H.* (*Same publisher.*)

The above, being all adaptations of English words to German airs, we have classed together. The first, if by Beethoven,—for the title-page is rather ambiguously expressed—is certainly not in his usual vocal style. The air is a waltz, and of a very common kind. The second is a remarkably animated melody, and had it been set to words in praise of champagne instead of hock, we should have been tempted to say, that it sparkles like the wine it extols. The third is a good and a brilliant polacca, to which neither the sentiment nor metre of the English words is much suited. No. 4 is not likely to extract much applause from people of taste: the air is common, and the cadences, to say the truth, are vulgar. No. 5 is a melody of eight bars, to which what we have remarked concerning the last, will equally well apply.

1. Song, "In life's gay scenes," *sung by Mr. Vaughan, composed by* Dr. Callcott, *arranged with an accompaniment for the Piano-Forte, by* W. H. Callcott. (*J. H. Callcott, Great Marlborough Street.*)
2. Polacca, "A wreath I wove," *sung by Mr. Braham, written by* L. L. Tasman, *Esq., composed by* J. Blewitt. (*Clementi & Co. Cheapside.*)
3. Comic Song, "Love," *written by* T. Bennett, *Esq., arranged and published by the same.*
4. Cavatina, "Lonely Rose," *sung by Mr. Sinclair, composed and published by the same.*
5. Song, "*Follow, follow over mountain*," *sung by Madame Vestris, the poetry by F. Hemans, Esq., composed by* S. T. Smith. (*Lonsdale & Co. 124, Regent Street.*)

Dr. Callcott's style may be distinctly traced in the above song; and in the accompaniment added by his son, his manner is extremely well imitated. The melody is pure, but not very striking; and it seems pretty evident to us that the present publication is made up from a mere outline left by the composer; for the accents are not so quite so perfect as we think they would have appeared had they received the final corrections of the author. However, any remains of so excellent a musician and so accomplished a man will excite a considerable degree of interest; at the same time it must be admitted, that posthumous works, particularly if in an unfinished state, should only be produced to the world after the maturest deliberation.

No. 2 is a pleasing air, and the words are very correctly accented; but we are of opinion that the sentiment of the poetry would have been better expressed by a soft, tender melody, than in the [illegible] of a polacca. No. 3 is Malbrook, which might as well have been acknowledged in the title. In the Cavatina of Mr. Blewitt, the accent is not always quite perfect,—for instance—



The rhythm too, in the third bar of page 3, admits of improvement; there is, nevertheless, an elegance in the general character which counterbalances these defects.

No. 5 is an exceedingly pretty melody, simple, easy, and to which the head of every hearer, who is endowed with a musical ear, will involuntarily beat time.

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* The 1st, 2nd, 3d, 5th, and 6th of these, were printed in our forty-first number.

FLUTE.

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[illegible]

[illegible]

1. [illegible]

2. [illegible]

[illegible]

Foreign Musical Report.

VIENNA.

[illegible]

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PARIS.

[illegible]

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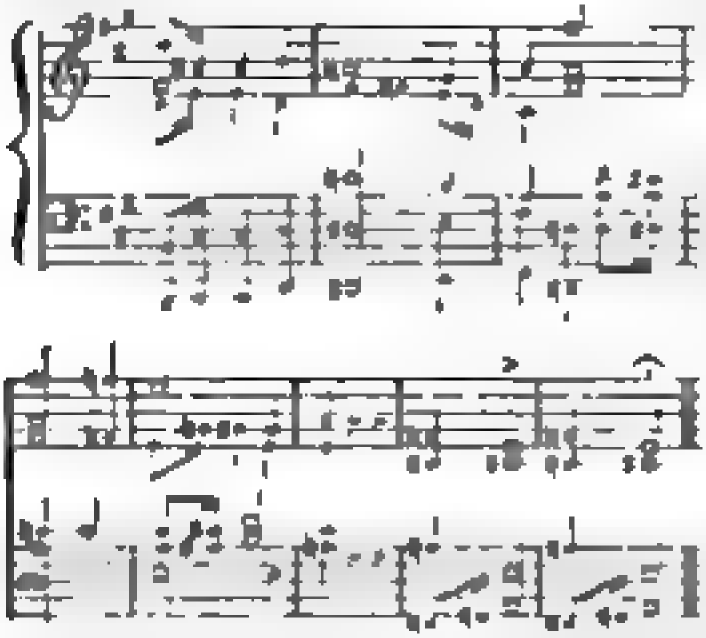
* [illegible]

indications were given that the genius of discord was spreading her influence around; and as the moment of the lady's appearance drew nigh, the spirit of party grew loud and boisterous. It rose to a climax at her entrance, but was soon disarmed by her gentle and unassuming manner, and the storm of a scene before which discord raged met but to play. The fact is, there are parties here jealous of her triumphs elsewhere than in the city which first patronized her young talent, and now reckons it among the most delightful of their enjoyments.

KÖNIGSBERG.

Our opera-company, though by no means ineffective, has been ably re-inforced by M. and Mad. Devrient from Dresden, M. Dörner from Riga, and M. Mosewius from Breslau. The talents of Mad. Devrient are of a superior order, and her style of acting is at once graceful and impressive.

Weber's *Euryanthe* is a great favourite here, and is admirably performed throughout. There are parts of this composition which, for beauty of invention, power of expression, and force of composition, cannot be too highly estimated. A powerful impression was produced on all the lovers of genuine music by the grand finale of the second act, which was admirably given as well by the singers as by the orchestra. The beauty of the following closing passage is of that kind, which haunts one for a long time after hearing it.



M. Mosewius, from Breslau, has been very attractive. He possesses a voice of great compass and flexibility, and comic powers of the first order, to which he has the address to impart much grace as well as variety.

A new piece in our art, from the pen of music-director Braun, has been produced under the whimsical title of *Die Lange Nase* (the Long Nose*). It contained some excellent music, but failed from the defects of the drama, and the ill-arranged plot. Some of the airs and concerted pieces have been preserved, and pleased much in one of our concert selections.

Another piece, also new to our stage, was performed, *Der Wundermann und der Lehrjunge*, by Wenzel Müller. It gave general satisfaction. But if it were deemed necessary to choose one of this composer's works, the greater part of which is/are mere trifles, why not make choice of his best production, *Das Opferfest der Braminen*, which abounds with a variety of pleasing melodies, as well as with some striking situations.

The most deserving of notice among our concerts, were those of the well-known Bernhard Romberg, the composer, and M. Mosewius. In place of an overture, M. Mosewius recited a humorous prologue, the subject of which was an apology for the piano-forte, which fulfilled the duty of a whole orchestra.

In church-music we have had several novelties, the most striking among which was Handel's Oratorio of *Saul*, and his *Te Deum*, for the peace of Utrecht. They were both performed under the superintendence of music-director Sämann, in a manner that reflects the highest credit on his zeal and talents. The band amounted to one hundred and thirty singers, and nearly sixty instruments. The choruses, so important in the music of Handel, were admirably executed.

Mozart's *Requiem* has also been performed, with a copious selection from the *Messiah* of Handel, for the benefit of the charitable institutions of this place.

On another occasion we had a grand selection of sacred music, the proceeds of which were devoted to the repairs of the Altstädt-Kirch.

DRESDEN.

It gives us great pleasure to be able to communicate to you a gratifying piece of intelligence. His Majesty the King of Saxony has been pleased to settle a pension of 3,000 francs per annum on the widow and children of the late much lamented Carl Maria von Weber.

RIGA.

Here we for a long time been deprived of an opera, the lovers of music here are grateful for any treat, however small, that tends to break the monotony of domestic music-parties. Such a treat was enjoyed in the visit paid us by Kapellmeister Schuberth of Vienna, and his wife, an Italian by birth, who are performing the musical tour of the north, and gave us two excellent concerts.

MOSCOW.

This opera here has been comparatively brilliant this season. Most important additions have been made both to the orchestra and the stage. The former now consists of above seventy persons, and is particularly rich in wind-instruments, in which Russia has been always known to excel. Our principal singers are, Mlle. Philis Andrieu, daughter of the singer of that name who obtained so much celebrity in St. Petersburg, Mlle. Worterouski, and Mlle. Sabourov; tenors, Messrs. Bulakhoff and Mason; and bass-singer, M. Lavroff.

The season opened with the *Agnese* of Paer, which was excellently given.

Mlle. Sabourov delighted a numerous audience on occasion of her benefit, by the performance of the grand scena from Morlacchi's Opera of *Saffo*. She gave this impassioned music, by far the best Morlacchi ever composed, with correctness of intonation and truth of expression. She is very young, and a member of the musical school belonging to the theatre, which at this moment contains upwards of sixty pupils.

But our greatest novelty has been the production of that master-piece of recent composition, *Der Freischütz*. Nothing could exceed the interest excited by its first appearance. Every avenue of the theatre was crowded long before the opening of the doors, and the effect of the mingled shrieks of women, and the vociferations of men, at the general rush into the house, was a kind of anticipation of the terrific scene of the "Wolf's Glen," with all its tumultuous horrors. The overture was admirably given, and excited a tempest of applause, though it had been listened to with a deep silence which seemed little less than marvellous in so crowded a house. Ample justice was done to the whole of the music by the fine orchestra, and, with some few exceptions, by the singers. The choruses, the finish and variety of which excite increasing admiration, were performed to perfection. This may be accounted for by the attention paid to the music by the singers of this class, who are constantly practised in church music, for which the Russian forms of worship afford such ample occasion.

The amateurs of church-music were gratified by an effective performance of that most expressive of sacred compositions, the *Requiem* of Mozart. It was given under the direction of Kapellmeister Scholz, with an orchestra consisting of one hundred and twenty persons, among whom were the pupils of the Musical School, who displayed their rising talents to great advantage.

NAPLES.

Teatro S. Carlo.—Our season opened with a new opera from the pen of a young member of the Neapolitan Conservatorio, a

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* A German phrase for a disappointment.

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The Drama.

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[illegible]

MEMOIR OF Dr. CHRISTOPHER PEPUSCH, F.R.S.*

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* [illegible]

and succeeded so well, that many of those pupils became afterwards eminent professors.

He was now little solicitous about anything of a professional nature, except the welfare of his favourite academy, and the investigation of ancient music; and for the prosecution of such studies an opportunity presented itself in 1737, by a vacancy in the place of organist to the Charter House, which situation he solicited through the influence of the Duchess of Leeds, who had been his scholar. To apartments assigned him in that venerable mansion he shortly retired. In 1738 he applied for the professorship of Gresham College, but his being married proved a disqualification.

About the year 1740 his wife died; some time previously to which he lost his son, an only child. Being now deprived of his domestic comforts, he had no other resources left, except his antiquarian pursuits, and the teaching a few favourite pupils, who attended him at his apartments. Here he drew up an account of the *Ancient Genera*, which was read before the Royal Society, and published in the Philosophical Transactions for the year 1746; soon after which he was elected a fellow of that Society.

He died in the month of July, in the year 1752, and was buried in the chapel of the Charter-house. By a voluntary subscription of some of his friends, a tablet was erected near the place of his interment, on which is the following memorial of him:—

Near this Place lye the Remains
of
John Christopher Pepusch,
Doctor of Music in the University of Oxford.
He was born at Berlin,
And resided at London, highly esteemed, above Fifty Years,
Distinguished as a most learned Master
And Patron of his Profession.
In the year 1737 he retired to the peaceful Employment
of
Organist to this house,
Where he departed this life
July 20, 1752, Aged 85.

NEW REMARKS ON THE MUSIC OF THE ANCIENTS.

By M. PRONY.

There are some reasons for supposing that, among the ancients, the words harmony, rhythm, measure related respectively to the succession of sounds from high to low, to time and measure, or the manner of dividing the time. It is an opinion very generally received, that harmony, in the modern acceptation of the term, was not practised, or even known among them; yet may we not be permitted to raise some doubts as to the correctness of this opinion? The ancients are allowed to have performed pieces in the octave, as well with the voice as with instruments; this they called *antiphony*. When men and women sing together, the antiphony is naturally produced. The execution in unison is called *homophony*; but can we believe that the sensation of the perfect chord should, through so many centuries, have been unperceived by the delicate ears of Greek musicians? It is vain to allege that the too powerful major third, engendered by a succession of true fifths, was regarded by them as a dissonance, for, even supposing the assertion to be true, the combined sounds of voices, or of instrumental sounds, must have often caused the natural chord of the third to be distinguished; add to which, there still remained the fifth. We have instruments of percussion, for instance, the cimbals, the origin of which may be traced to a very remote period, which, in our system, generally strike one of the lower octaves of the tonic and its fourth flat, or fifth sharp, according to the tone of the piece performed. As to the double flutes, which, judging from the antique bas-reliefs and bronzes, were placed together by the same musician, were they intended in unison, in the octave, or in parts of a chord? By the by, with respect to these flutes, I will mention a peculiarity which struck me in viewing the magnificent collection of designs brought by M. Forbin, from Syria. These numerous musical tubes are furnished with pegs, nearly similar to those used in stringed instruments.

But, in a word, why are the players upon the harp portrayed in the paintings on the walls of the royal tombs at Thebes, in the excavation called the *Catacomb of Harps*, represented as employing both hands at once to strike the chords in the manner of our modern harpers? (See the great work published by the *Commission d'Egypte*.)

These facts, to which others might be added, authorise the opinion that the ancients knew and employed simultaneously other intervals besides that of the octave.

To those who occupy themselves with the history and theory of music, this subject still presents a vast and fruitful field of research.

ON PERFECT FIFTHS IN SUCCESSION.

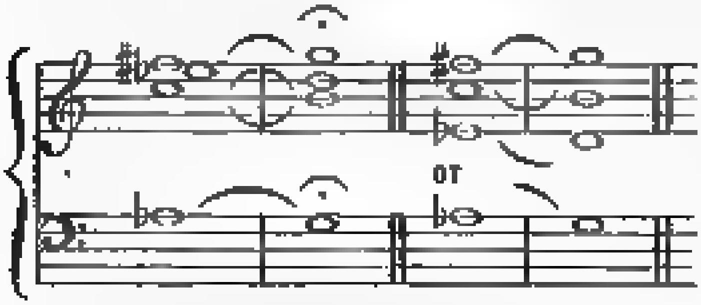
To the Editor of the Harmonicon.

Edinburgh, November 10, 1824.

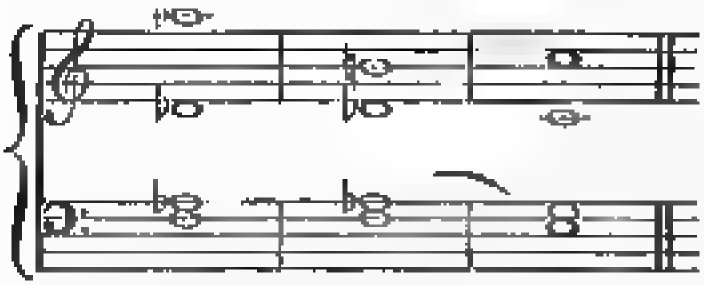
SIR,—It seems now to be generally admitted, that the laws of musical harmony ought to be founded, not on theoretical deductions from the physical phenomena of sound, but on the practice of the greatest masters of the art. It is discovered that the theories of Rameau, Tartini, &c., are totally unfit to be the ground-work of any practical system; multitudes of the most beautiful and approved progressions in modern music being totally irreconcileable to these theories. Some of the best practical works of the present day, therefore, consist merely of general rules, founded on the practice of the greatest composers, and illustrated by examples from their works. In this way, the legitimate resources of harmony have been enlarged by the admission of many combinations which modern genius has discovered; and it becomes the duty of the teachers of the art to watch its progress, and to distinguish between such new combinations or progressions as are found to be good, and such as are crude or injudicious. Novelties of the first kind are gradually adopted, while those of the second are avoided, even though they may appear in the scores of great masters.

When, therefore, any novelty in harmony has, from its intrinsic excellence, received the sanction of the greatest composers of the day, while at the same time, its admission is contrary to the existing rules of the art, it ought to be pointed out, that these rules may be modified accordingly. A good many cases of this nature may, I believe, be brought forward; but I wish to direct your attention to one which is of considerable importance.

Perfect fifths in succession, by similar motion, are prohibited by all our writers on harmony; and this rule is without exception for all the cases which are given in apparent exceptions, are cases where the fifths are neither perfect, nor in similar motion. But there is one exception, which, from the present practice, ought now to be recognised in our systems of harmony: this is where the chord of the extreme sharp sixth is followed by a major common chord, forming a cadence on the dominant of the key; thus:—



This progression is positively forbidden by all our writers, even the best and most recent ones. The nearest approach which the celebrated Reicha allows to it, is the following, which, he says, is practicable but rarely, and only when the chord is so inverted as to avoid the succession of fifths.*

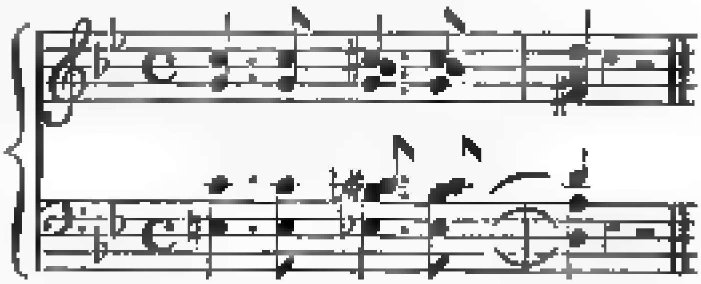


Where the chord is not inverted, the scholar is directed to avoid the succession of fifths by suspensions, &c.

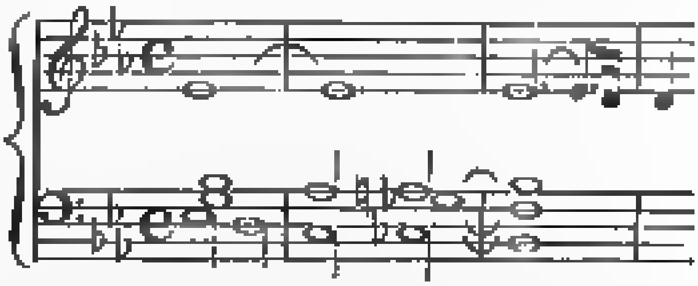
Now, all these rules proceed from a remnant of the old spirit of theory, and an unwillingness to encroach on the domain of a general principle. Reicha, himself, says that it is impossible to explain *why* consecutive fifths produce a bad effect, and that, therefore, they ought to be prohibited only in so far as they are disagreeable to the ear;† but the chord in question is *not* disagreeable to the ear, but the contrary: a fact, of which any musician may instantly satisfy himself; and, accordingly, it has been used, with excellent effect, in modern compositions.

Of this usage, many examples may be found, but the three following are amply sufficient.

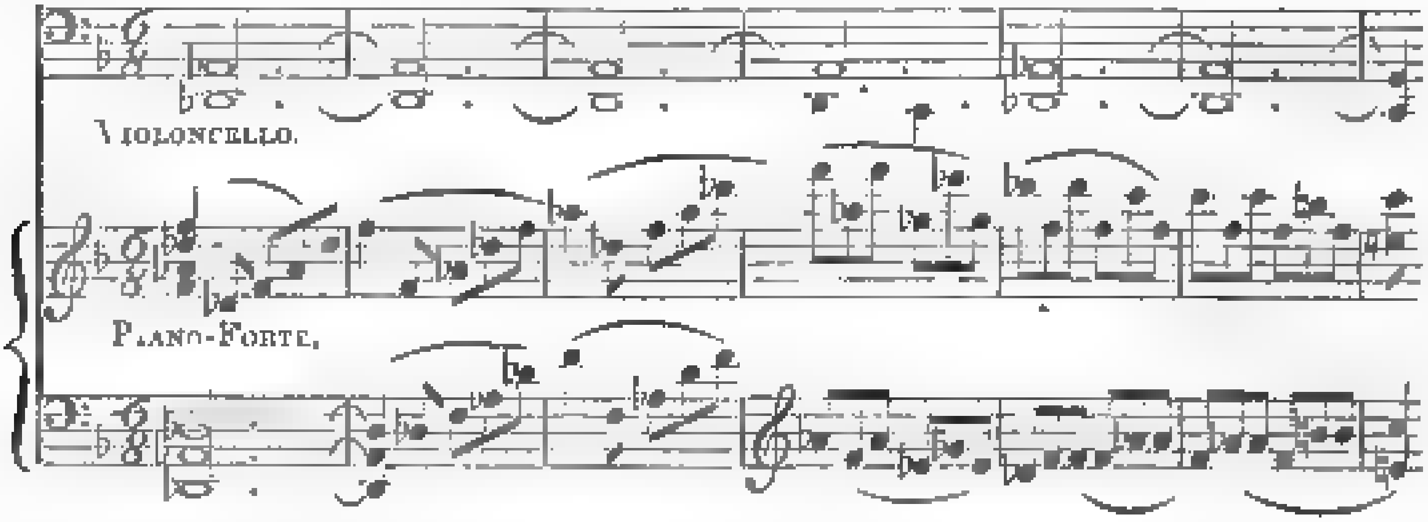
In the chorus "*Udite or alto arcano,*" in the *Crociato in Egitto*, there is the following passage:—



In the same opera, in the chorus of Conspirators, is the subjoined passage for the orchestra:—



And, though last, not least, Beethoven, in his Op. 5, (two sonatas for the piano-forte and violoncello,) one of the purest and most classical of his works, has the annexed passage, in the last movement of the first sonata, where the effect of the consecutive fifths in the violoncello part is striking and beautiful.



It is not enough, certainly, that such passages as these have been used by great composers; but who will deny that, in the above instances, they have been *happily* used? And, such being the case, I apprehend that it ought now to be adopted as a canon of musical harmony, that consecutive perfect fifths, in similar motion, are admissible in the case of the chord of the extreme sharp sixth, when that chord resolves, and forms a cadence upon the chord of the dominant.

I remain, Sir,
Your very obedient Servant,
G. H.

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* *Cours de Composition Musicale*, p. 45.

† Ib. p. 182.

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ON MADAME DE STAEL'S MUSICAL OPINIONS.

To the Editor of the Harmonicon.

SIR,

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I am, &c.

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OBSERVATIONS ON THE TERM "PLAYING AT SIGHT."

[illegible]

J. J. Rousseau, in his Musical Dictionary, has but few words on this subject, which deserve to be more fully developed. The explanation given by him is simple [illegible]

Nothing delights the vulgar so much as a performer who can play at first sight [illegible]

[illegible]

[illegible]

[illegible]

[illegible]

Frenchman possesses a more original taste than the Italians themselves.

The author of these remarks once heard an expression from Garat, which struck him very forcibly. "Others," said he, "attain the song by means of the notes, but I obtain the notes by means of the song." These remarkable words might furnish an admirable text for some useful remarks on the true art of singing. In a word, with respect to Garat, he was all nature, no manner. When he sang, so completely did he conquer all difficulties, so expanded the notes, that he stamped every composition with a true character, and astonished even the composer himself by the delicate shades of feeling and sentiment which he had the happy art of imparting to it.

Sebastian Bach used to call those *performers at sight* who never hesitated to play all whatever was placed before them, whatever its difficulties might be, *hussars of the harpsichord.*

By the way, the mention of the name of this great composer recalls to my mind an anecdote relative to him, which bears immediately upon the subject before us, and which, if our sight-readers, of whatever description they may be, are at all capable of reflection, will afford them ample room for exercising it.

"Sebastian Bach," says Dr. Forkel, "had such an admirable facility in reading and executing the compositions of others, (which, indeed, were all easier than his own,) that he once said to an acquaintance while he lived at Weimar, that he really believed he could play every thing at first sight, without hesitating. He was, however, mistaken; and the friend to whom he had thus expressed his opinion convinced him of it before a week had elapsed. He invited him to breakfast; and upon the desk of his instrument laid, among other pieces, one which, at the first glance, appeared to be very trifling. Bach came, and, according to his custom, went immediately to the instrument, partly to play and partly to look over the music that appeared on the desk. While he was turning over and performing what was laid there, his friend went into the next room to prepare breakfast. In a few minutes Bach got to the piece which was destined to make him change his opinion, and began to play it. But he had not proceeded far when he came to a passage at which he stopped. He looked at it, began anew, and again stopped at the same notes. 'No,' cried he to his friend, who was laughing to himself in the next room, and at the same time going away from the instrument—'No! one cannot play every thing at first sight; it is not possible.'"[*]

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[*] Life of John Sebastian Bach, p. 33.

Review of Music.

A Morning *and an* Evening Service, *consisting of Te Deum, Jubilate, Magnificat, and Nunc Dimittis, composed by the late* William Jackson *(of Exeter), together with* Two Anthems, *never before published. The whole in Score, with a separate Accompaniment for the Organ or Piano-forte.* (Bedford Musical Saloon, Southampton-row, Russell square.)

Opinions are divided on the subject of cathedral music: some think that its style should partake of those changes which time works in other things; while many—and these constitute by far the larger number—are persuaded that the effect it depends, in a great measure, on its preserving an unvaried character, which, like the language of our scriptural translations and liturgy, commands respect in proportion as it grows antiquated and becomes unlike that which, being modern, is apt to raise secular, if not unworthy associations.

Our belief is, that much of the influence exercised over the mind by this class of musical compositions, is attributable to its age; that is, to the frequency of its performance during a long course of years, in those venerable fanes which seem to lend some of their own imposing solemnity. But much also is to be ascribed to the intrinsic merit of the music itself, and to its peculiar fitness for the service to which it is dedicated. The productions of Tallis, Bird, Morley, and Farrant, of Gibbons and Child, of Blow and Purcell, of Croft, Greene, Boyce, Nares, and we might add others, are not only excellent choral compositions, but equally perfect as forming a part of our religious worship: they never for a moment lose the true devotional character, though their difference from each other in many respects, is as wide as the several periods at which they were written.

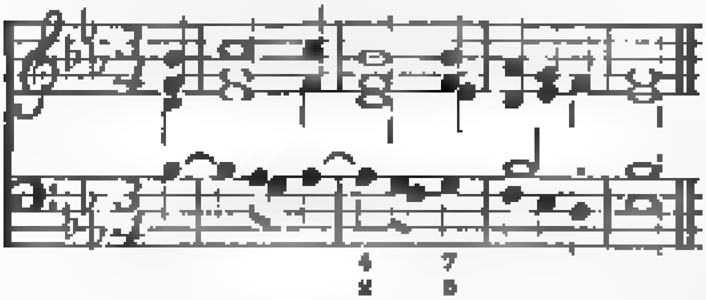
Mr. Jackson, a man of very superior and highly-cultivated intellect, thought for himself; and it appears, from the present Service, that he saw no impropriety in admitting a lighter kind of music into the church than had been sanctioned by those, of any reputation, who preceded him as ecclesiastical composers. The opinion of so accomplished a scholar and so able a professor is entitled to great respect, and should have due weight: nevertheless we must acknowledge ourselves to be among those who recommend a close adherence to that principle of sacred composition which governed the great masters, and therefore are bound to oppose any introduction of a style that departs, in so marked a manner as Mr. Jackson's, from models that we cannot but consider as the best.

The work which has occasioned these remarks is a Verse Service, in F flat. On first turning over the pages, we were struck by a symphony at the beginning of each of the four divisions. This we believe to be without any precedent; for the *Te Deums* of Handel and Purcell—which might otherwise have been cited—have full orchestral accompaniments, and are hardly considered as belonging to the church. These externals are highly objectionable, inasmuch as they are a breach of custom in a case where novelty in such a shape is not only devoid of any charm, but is absolutely distressing, by breaking into those habits which, as connected with religion, can never be disturbed without creating some uneasiness.

We occasionally have to complain of a want of air in many of the compositions that come under our notice. This is a defect never to be found in anything from the pen of Jackson; as a musician he was made up of beautiful melody and fine feeling. But though we do not venture to say that in the present work there is a redundancy of air, yet it seems to us that it is of too light a nature for cathedral music: we should think it very pleasing in the concert-room; not less so, and quite appropriate, in the oratory; but for the church it is too *gay*, or else the theory of all with whom we think on the subject, is founded in error.

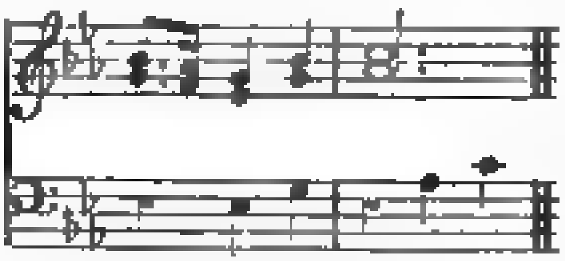
This Service proves how much danger a composer's reputation is exposed to by the publication of his posthumous works, unless left by him in a state ready for the bookseller. In the present pages are faults which the author could never have allowed to go forth to the world. We have even doubts whether they are imputable to his manuscript; but at all events the editor is responsible for them: for having taken upon himself such a charge, it was his duty to send the work out in exactly the state that he might have supposed the author, had he been living, would have approved. Who the editor is we know not, for the title-page is silent on the subject; but we have now to show how he has executed his task.

At the sixth bar of page 8, the chord of the 4th and 2nd passes into that of the 7th and 5th, and the 7th in the latter is resolved by falling a third; *e. g.*

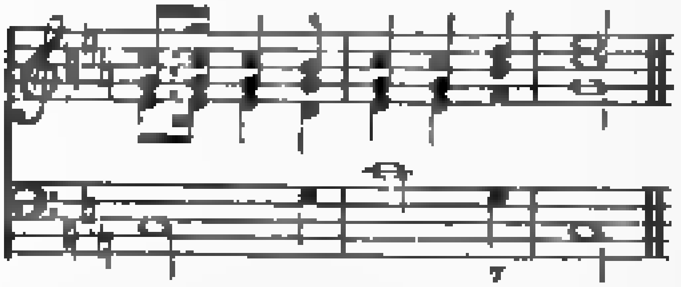


This hateful dissonance occurs both in the score and organ part. The whole passage shows a poverty of contrivance not discoverable in any of Jackson's works published by himself.

In the next page, bars 4 and 5, is the following accompaniment:—



We have two more instances of the 7th rising to its resolution, at pages 13 and 14. One example will suffice for both:—



A remarkable want of skill appears in the organ part at page 15, tenth bar, where a 9th occurs, with only a 3rd as its accompaniment, though the score contains also the 5th. This omission is for the purpose of avoiding what might have appeared as two 5ths. Real 5ths would have been a less evil, and even as the passage stands, two concealed ones remain.

We could have adduced many other instances to show that justice has not been done to the composer of this Service by publishing it in so incorrect a manner; but the examples given will be sufficient to prove the fact. If Mr. Jackson left all these errors in his manuscript, it ought not to have been printed; but as the printing was decided on by those into whose hands his papers fell, the errors ought to have been corrected.

The two anthems added to the foregoing are by Langdon, formerly organist of Exeter, and Calah, who was organist of Peterborough. Both exhibit taste and feeling, though not unmixed with errors of musical construction.

1. *A* Complete Treatise *on the* Violoncello; *including Preliminary Instructions, the Art of Bowing, with Easy Lessons and Exercises in all the Keys, properly fingered. Written, selected, and composed by* F. W. Crouch, *of the King's Theatre.* (Latour, 50, *New Bond-street.*)
2. Supplement *to Ditto, containing* Accompanied Scales *in all the Keys, and* Exercises *on* Double Stops. *Composed and selected from the work adopted by the Conservatoire at Paris.* (*Same Publisher.*)
3. The Airs, "Amica a Fle," and "Aurora ah sorgerai," *arranged as a* Divertimento *for the* Piano-Forte *and* Violoncello, *by the same.* (*Same Publisher.*)

The books of instruction now held in the most general esteem for learners on the violoncello are, the *Méthode*, adopted by the French Conservatoire*, the Violoncello-school of Dotzauer†, and Duport's Essay on the fingering of the Violoncello‡. The ability shown in the first of these tends strongly to confirm the opinion which we expressed in our thirty-ninth number of the superiority displayed by French musicians in their didactic works, and we must be allowed to repeat what we there said on this subject—that they exhibit an activity of thought, and a spirit, bordering on the philosophical, that excite the surprise of our professors, without awakening their emulation.

Mr. Crouch, a violoncello-player, second only to our incomparable Lindley, seems, however, to have discerned the merit of the elementary book published by the members of the Conservatoire; for, without attempting to rival it, he has in his Treatise translated the whole of their introductory matter literally. He has availed himself in a similar way of their explanatory pages, and profited also by their examples, but without that acknowledgment of his debt which candour demanded. The words "written, selected, and composed," certainly appear in his title-page, but they operate more as a blind than as an avowal, because the French work is never even alluded to, and "written" must be understood as relating to what may be called the literary part of the book, while "composed" refers to the musical portion. The term "selected" cannot apply to the former, for that is taken bodily, and the only alteration which it has undergone is in being put into an English dress.

Having thus done that justice to a foreign publication which it ought to have received at the hands of Mr. Crouch, we will not withhold from him the praise that is due for the general correctness and perspicuity of his translation, and for the judgment he has evinced in his selected music. As to his own compositions, we must be silent, for he has not furnished us with any means of discovering them; they are so intermingled with extracts from other works, and all without any names, a few popular airs excepted, that to distinguish them would cost more time than we can afford to bestow. There is really great disingenuousness in all this: why not say, "Air from the Zauberflöte, Andante from Haydn's Symphony, &c."? But we lament to add, that for such a practice Mr. Crouch has an abundance of precedents; and, though it ought to be exposed, the blame must not fall on him alone. It has already been carried to so great an extent, that fifty years hence it will require the knowledge of an antiquarian to trace the real author of many of such airs as shall survive till that period.

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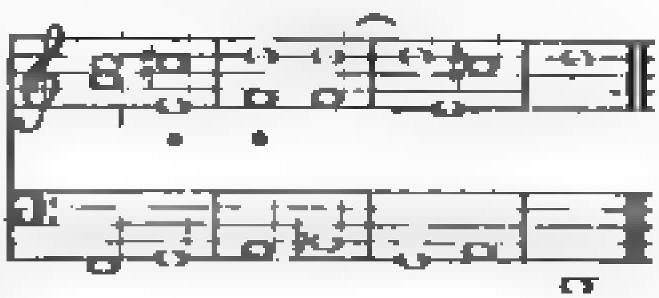
* Méthode de Violoncelle, et de Basse d'Accompagnement, rédigée par MM. Baillot, Levasseur, Catel, et Baudiot. Adoptée par le Conservatoire Impérial de Musique, pour servir à l'étude dans cet Établissement.

† Violonzell-Schule, von J. J. F. Dotzauer.

‡ *Essai sur le doigté du Violoncelle, &c.* par J. L. Duport.

Dismissing now all further consideration of the sources whence this Treatise has been derived, we cheerfully state that it is a most useful work: the precepts are all excellent, and calculated to make a good performer; and the lessons, both as to melody and base, are such as ought to create a taste in any learner possessing a moderate share of talent.

The Supplement to the Treatise is confessedly selected in part from the work adopted by the Conservatoire: but here it will be seen that the word "composed" is placed before "selected," intending, no doubt, to intimate that the original matter exceeds in importance and quality that which is borrowed. How the unsuspecting reader would exclaim, were we to exhibit a statement of what Mr. Crouch has composed, and what selected! ——This is a valuable part; the exercises on the scales are ingenious and singularly useful. We are, and have long been, persuaded, that for musical students in general, no study is of more importance than that of the various accompaniments to the diatonic scale. It has not only utility to recommend it, but is highly interesting, as the practitioners of the present race are well aware, if they possess a genuine feeling for the art. The fugue in two parts for one violoncello, by Baumgartner, is contrived in a clever manner for the instrument; and the exercise in double stops which follows, is good harmony: but there are in it some few errors, which must, we suppose, be imputed to the engraver; the following for instance:—

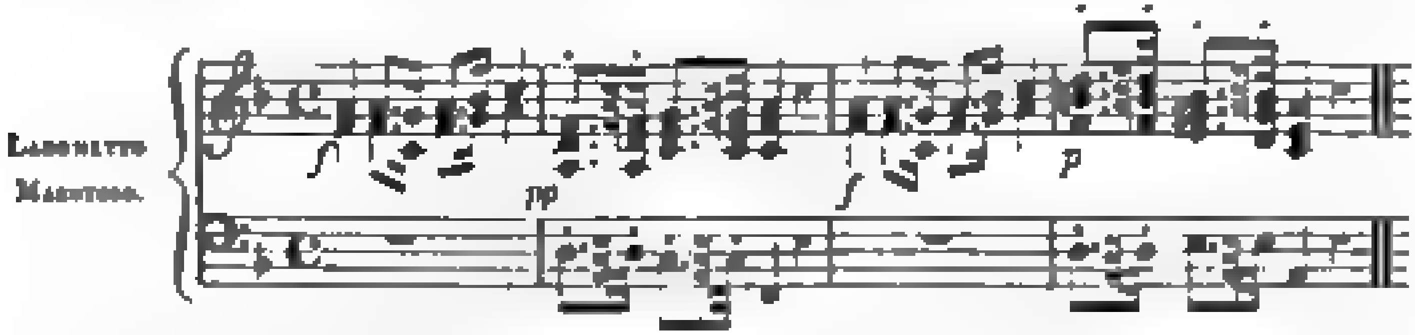


The two airs, No. 3, are from the *Otello* and *Donna del Lago* of Rossini, and make exceedingly pleasing duets for the piano-forte and violoncello.

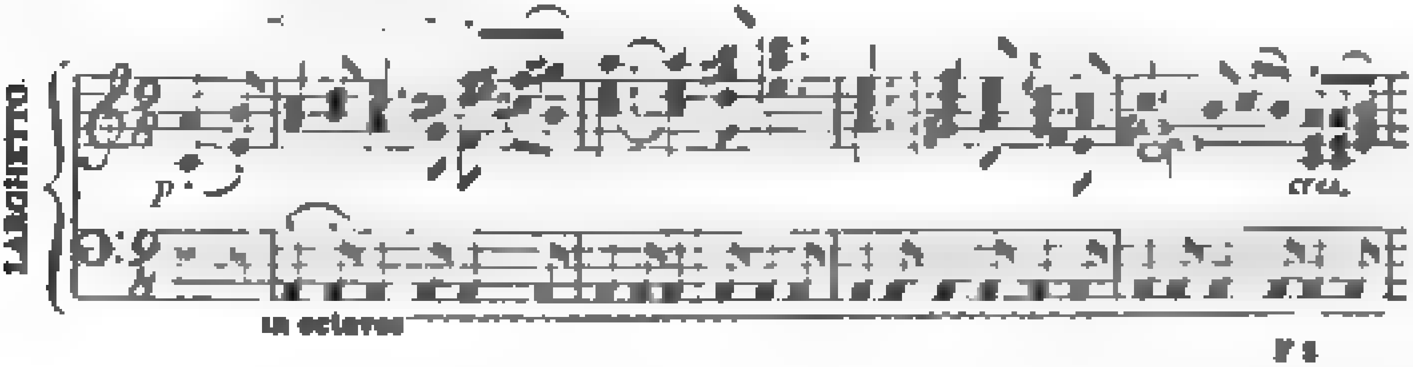
Reminiscences of Scotland, a FANTASIA on the Airs, "Scots wha hae," "The yellow-hair'd laddie," and "Kenmure's on and awa," *for the* PIANO-FORTE, *with orchestral accompaniments, composed by* J. B. CRAMER. Op. 72. (*Cramer, Addison, & Beale, 201, Regent Street.*)

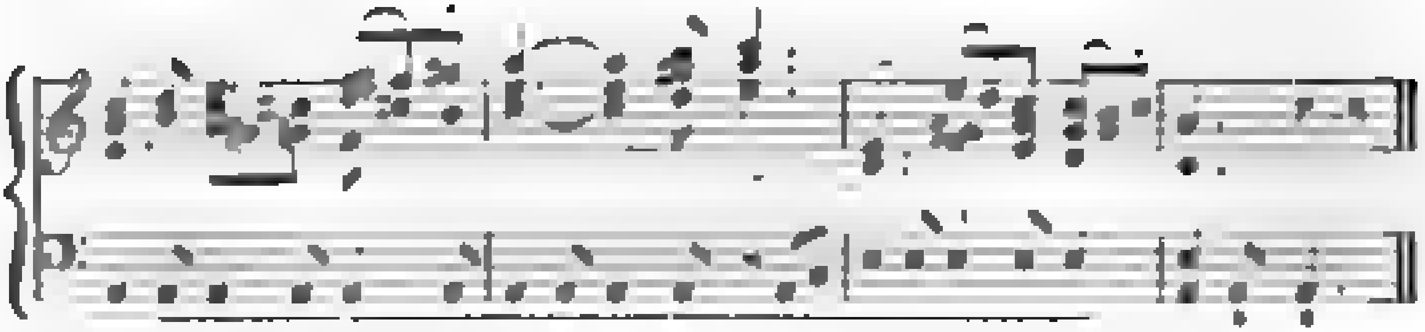
MR. CRAMER has very recently been making a tour in the northern parts of the island, and from several quarters we learn that, during his progress, many provincial amateurs had an opportunity of hearing his performances, who had rarely before enjoyed so great a gratification. In return for the pleasure afforded by his talent, he doubtless was treated with some of the beautiful Caledonian airs, performed in the land, perhaps on the very spot, that gave them birth. With the impression left on his mind by these, we are much inclined to believe he sat down to compose the present fantasia, which includes two of the best and most popular Scotch melodies, and one that has the merit of being unhackneyed and less known.

This piece commences with a short, slow movement for the whole orchestra, and at once takes a national tinge, retaining at the same time, the characteristic elegance of its author, as the four first bars will show:—



A brilliant cadenza leads into the first air, which is given in a simple form, and then expanded by arpeggio and other passages into two pages. The next air is then introduced by another short cadenza, and forms an andante movement. This is carried to some length by variations, though they are not so named. One of these is very original and remarkable:—





The last melody is converted into a very spirited rondo, abounding in vigorous and showy passages, all of which require a first-rate performer to do them justice. Indeed no other need attempt this Sonata, unless for the sake of practice, for it is a difficult work; though, to the credit of the author be it stated, the difficulty is an unavoidable consequence, and not arising from design.

1. THE CRUSADER, a characteristic DIVERTIMENTO *for the* PIANO-FORTE, (*Flute accompaniment ad lib.*) in which is introduced DR. CALLCOTT's Glee "The Red-Cross Knight," composed by T. A. Rawlings. (Collard, 23, *Great Marlborough Street*, and Cramer and Co. 201, *Regent Street*.)
2. HUNGARIAN AIR, with variations *for the* PIANO-FORTE, by [illegible] Op. 4. ([illegible], New Bond Street.)
3. A RUSSIAN AIR, with variations *for the* PIANO-FORTE, and an accompaniment *for the* FLUTE, (ad lib.) by John Gow. (Welsh and Hawes, 246, *Regent Street*.)
4. AIR, "Come buy my Cherries," DO. DO. by the same. (*Same Publishers*.)

DR. CALLCOTT's really and deservedly popular glee can hardly assume a shape that is not agreeable; and from its military character is capable of transformation into an instrumental piece without suffering any very material injury. This in fact constitutes nearly the whole of the present divertimento, or rather all that will excite any interest; the introductory portion and the coda, the only parts in which Mr. Rawlings ought to set up a claim, both showing how little labour he has bestowed on them, for they are made up of what has been in use, and is common now, for several years past. The title therefore should have run thus: *Dr. Callcott's Glee arranged &c. with an Introduction*. There would have been no great evil [illegible] in this, and at all events it would have been just.

The Hungarian air, No. 2, is better known by the French words set to it, *Le petit Tambour*. This is an exceedingly good melody, as everybody has long ago confessed, and the variations, though not very enterprising, are pleasing. The Introduction, modestly termed a Prelude, has considerable merit.

The Russian air, No. 3, made its first appearance in England, if we are not much mistaken, in our work.* Mr. Gow has transposed it into [illegible], and added seven variations to it, which are composed in a very appropriate good taste.

No. 4. "Come buy my cherries," Sir John Stevenson's delightful round, is, like the glee above-mentioned, charming in almost any form. The variations now written upon it are clever, show much musical skill, and are worthy of their subject.

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* No. 6.

1. VARIATIONS sur un AIR de l'Opéra [illegible] composées pour le PIANO, par [illegible] Op. 1. (Boosey, 28, *Holles Street*.)
2. LA [illegible], FANTASIA *for the* PIANO-FORTE, on the [illegible] composed and published by the same. Op. 2.
3. VARIATIONS *for the* PIANO-FORTE, on a *Spanish Song*, "[illegible]" by [illegible], composed by the same. Op. 3. (Monzani and Hill, 28, *Regent Street*.)

THESE three pieces are so much in the same style, that they must have been classed together, even if the author had not announced himself. The name of this gentleman is quite unknown to us, but we should conjecture that he is young, as a composer at least, for there is a manifest want of taste in his melodies, and of method in his designs. The subjects, too, that he has chosen are ill suited to his purpose, and his mode of treating them betrays a want of information respecting the prevailing taste in piano-forte music. He introduces difficulties without proportionate effect, and writes chords of five notes for each hand, though it does not appear that he has a sufficient motive for calling on the performer to make such efforts. But amidst these errors of inexperience, it is easy to discover that M. de [illegible] possesses a great deal of energy, a laudable eagerness in search of novelty, and some invention. If he will moderate his desire to shine and strive more to please, if he will devote more of his attention to rhythm and harmony, and be content for the present to be correct rather than brilliant, he will much sooner arrive at the object of his ambition, for the attainment of which we are by no means disposed to think that he will ultimately find himself deficient in talent.

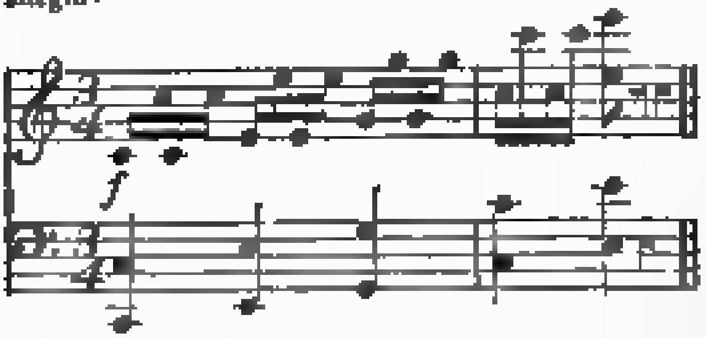
A RONDEAU *for two performers on one* PIANO-FORTE, composed by CHARLES NEATE. Op. 15. (Cocks and Co., *Princes Street, Hanover Square*.)

THIS is composed in the style that belongs to the Serenade; it is flowing, easy, and unembarrassed, and had it been limited to a dozen or fourteen pages, the audience would not have been too weary for the length. But divided as it is into three movements, and protracted to thirty pages, we cannot avoid saying that the subject-matter is decidedly unequal to the extent over which it is spread, and becomes quite exhausted before it has half performed the duty imposed upon it by the author. Mr. Neate's name may very likely sell the first edition, and the high price put on it will most assuredly tempt many amateurs to recommend it. But if, for future purposes, the composer will very much abridge it, and, of course, reduce the expense in proportion, we are persuaded that it will then convey his object much better than in its present state.

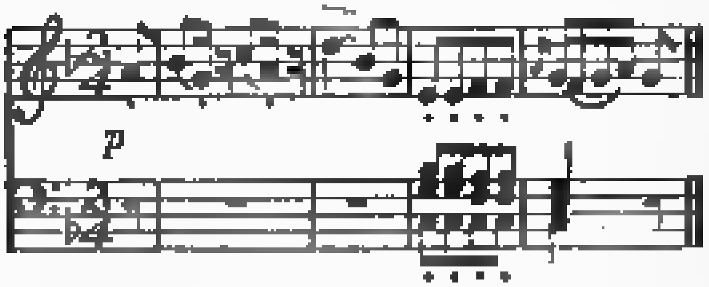
Haydn's Grand Symphony, *containing the celebrated finale movement*, La danse des Ours, *newly arranged for the* Piano-Forte, *with accompaniments for* Violin, Flute, *and* Violoncello, *by* J. B. Cramer. (Cramer and Co., 201, *Regent Street*.)

Though not one of the twelve symphonies written for Salomon, and denominated *grand* by Haydn, in his diary, yet this has grandeur enough to give it a most undeniable claim to the title. It is one of the most brilliant, exhilarating, and delightful of the great master's works; the fecundity of his genius is obvious in every part of it, each line shows his power of creating and his skill in applying his inventions to the best purposes.

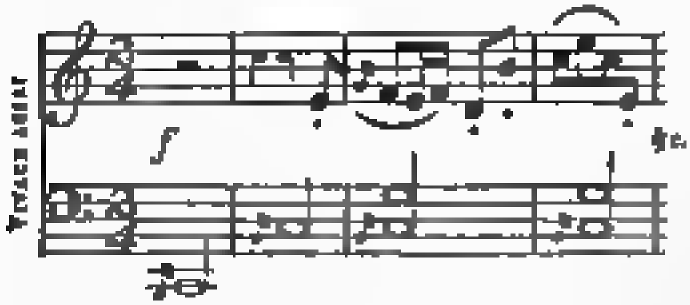
This does not appear among the symphonies of Haydn published in score by the elder Cianchettini, a fact which has often excited our surprise, for many of very inferior merit found a place in that work. It opens with a spirited allegro:—



The second movement, a moderated allegretto, has always been admired for the great beauty of its subject, and the delightful variety imparted to it by those changes in its form which are so strongly marked by fancy and taste. We insert the first four bars.



The final movement, said to have been suggested by a tune played on the bag-pipes to the dancing of a bear, shows how the newest and most striking effects may be elicited by genius from the simplest, nay the meanest, subject. It begins thus:—



As this is to the hearer one of the most charming of Haydn's symphonies, so to the performer it is among the easiest; and Mr. Cramer's knowledge of the instrument, united to his correct notions of piano-forte arrangements, render it only necessary for us to say, that in his adaptation of it he has consulted the convenience of the performer without deteriorating the effect of the composition.

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1. The Mermaid's Song, *from* Oberon, *arranged as a* Rondo *for the* Piano-Forte, *by* J. J. Harris. (Welsh and Hawes, 246, *Regent Street*.)
2. "O Araby," *from the same, arranged for the* Piano-Forte, *and published by the same.*
3. Waltz, *with Variations for the* Piano-Forte, *by* J. A. Nüske. (Paine and Hopkins, 69, *Cornhill*.)
4. Oberon's Horn, *a Selection of* Waltzes *for the* Piano-Forte, *by the most esteemed foreign Authors.* Nos. 1 to 10. (Ewer and Johanning, 20, *Tichborne Street*.)
5. Euterpe, *a Collection of Pieces for the* Piano-Forte, *from the works of celebrated foreign Authors.* No. 1. (*Published by the same.*)
6. Willmette's *second set of* Quadrilles, *from* Cendrillon, *with* George the Fourth's Waltz, *for the* Piano-Forte. (*Published by the same.*)
7. Quadrille, *in Airs in* La Dame Blanche, *arranged for two Violins, Flute, Tenor, and Bass.* (*Published by the same.*)

Nos. 1 and 2 are popular airs in Weber's admirable opera, arranged in a very easy manner, and not exceeding two pages and a half each; therefore very well suited to learners of the juvenile class, those in schools particularly.

No. 3 is clever, but M. Nüske has not studied the convenience of the player in his passages, which are rather awkward for the hand, and much too difficult for a bagatelle of this kind. The moderation of the price ought to recommend it to amateurs, though it will not so operate on the majority of masters.

Oberon's Horn is a remarkably neat publication in octavo, two pages in each number, and forming a collection of waltzes that are popular abroad, and ought (most of them, but not all) to be so here.

No. 5, the first number of a new work, consists of a Sonatina by Diabelli, which has one advantage, that of being easy, and a pretty Rondoletto by Kuhlau, affording equal facilities to the performer.

No. 6 is a set of Quadrilles selected with taste from a favorite ballet. They are also very easy. No. 7 is for a ball-room band. The airs are well chosen, and properly adapted to the respective instruments.

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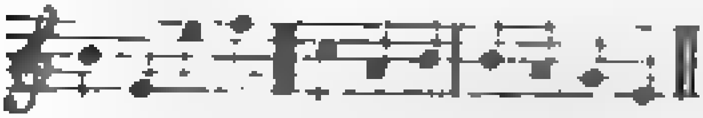
1. Preludes, *with* Chords *and* Scales, *for the* Piano-Forte, *by* Dr. William Carnaby. (Cramer and Co., 201, *Regent Street*.)
2. The Little Harmonist, *or a Mother's Introduction to the* Piano-Forte, *&c. &c. by* Joseph Major. (Clementi and Co., *Cheapside*.)

Dr. Carnaby's Preludes will be useful to such students as either are not willing, or not qualified, to encounter difficulties. There is much taste in some of them, but upon the whole they possess a sameness that will be apt to fatigue the ear.

Mr. Major's seven pages form an unpretending, but a meritorious, little elementary work. In teaching the names of the lines and spaces to children, he has, he says, often with a smile produced on their countenances, by telling them that the following notes represent something on which a good meal may be made.



A sensible master has no objection to this good-humoured mode of inculcating knowledge, particularly when the pupil is so young as the case presupposes.

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1. Select Airs from Spontini's *Vestale*, *arranged for the Piano-Forte, with Flute accompaniment, (ad lib.)* by J. F. Burrowes. *Books* 1 *and* 2. (Cramer and Co. *Regent Street.*)
2. Select Melodies from Winter's Opera, *The Oracle*, *arranged for the Piano-Forte, with Flute accompaniment, (ad lib.)* by Rophino Lacy. 4 Books. (*Welsh and Hawes, Regent Street.*)
3. Favorite Airs from *La Dame Blanche*, *arranged for the Piano-Forte, with Flute accompaniment, (ad lib.)* by E. F. Rimbault. 2 Books. (Cocks and Co. *Princes Street, Hanover Square.*)

We are bound to think that Mr. Burrowes has made his selections with judgment, for they are nearly similar to those published in our last number. He has arranged them upon his usual plan, and afforded every reasonable accommodation to the performer who is not much disposed to encounter obstacles.

Winter's opera, the *Opferfest*, or, as called in this country, *The Oracle*, and Boieldieu's *Dame Blanche*, have not yet, it seems, exhausted the industry of adapters. Mr. Lacy has not been quite so favoured by the planets as Mr. Burrowes, and a great deal less so than Mr. Rimbault, in whose arrangements is to be found the most ease of any. The two former produce more effect, and the latter gives less trouble; but no one of the three requires more than moderate ability in the performer, and all are adapted with judgment, according to the different views of the parties.

VOCAL.

Elegy.—The Maiden, *for four Voices. The words by the Rev. W. L. Bowles and Thomas Welsh. Composed by* William Linley. *Parts* I. *and* II. (*Welsh and Hawes, Regent Street.*)

The present composition, a part-song, being on a mournful subject, Mr. Linley most correctly denominates an Elegy, instead of applying to it the usual term, namely *glee*. For though *glee* may be, as Johnson thinks, a radical word meaning music generally, yet it is so universally understood as significant of cheerful, that the epithet *mournful* is never joined to it without a glaring contradiction, and a violation of accepted language. This Elegy is in two parts; the first is [illegible] for a soprano, alto, tenor and a bass; the second is [illegible] for an alto, two tenors, and a bass. To the former we shall chiefly direct the reader's attention; it is full of pathos, and the poet has found an able auxiliary in the musician, who has well expressed the sentiment of the verse, and occasionally added a force to it which language alone could not supply. Mr. Linley follows his author's feeling; it is evident that his heart is in whatever he composes. To this cause, and to his ex-[illegible] for melody, is to be mainly attributed the effect which his productions have over hearers of every description.

There are, however, a few points in the present work that attract a critic's notice; they are not important, perhaps, but they call for some remark. In the sixth bar are two fifths, false ones undoubtedly, but displeasing. At page 4, eighth and ninth bars, the effect of two perfect fifths between the tenor and bass is painfully heard, though the E flat which intervenes is, in structure, a passing note. We likewise object to the emphasis on the word "to," in the first bar of page 5. But these are fully redeemed by numerous beauties; that, for instance, where the harmony modulates into the major key in order to express the words, "gentle was her look." The passage has been employed before, but its application now is admirable. Something of a similar kind appears also, with an equally good result, in the third page, last bar.

There is much melody in the second part of the Elegy, and some masterly passages, but it does not exhibit the same unity of design as the first. It seems not to have flowed so freely from the author's pen,—it is less spontaneous. The one is written *con amore*, the other laboriously.

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1. "Within her cell the captive pines," *sung by Miss Cawse in the Castle of Sorrento, composed by* Thomas Attwood. (Chappell, 135, *New Bond Street.*)
2. Romance, the Farewell of Raoul de Coucy, *by* Blangini, *the Piano-Forte part newly-arranged by* Ignace Moscheles. (*Wessel and Stodart*, 1, *Soho Square.*)
3. "Meet me to-night," *sung by Miss Paton, and Madame Vestris, composed by* Charles E. Horn. (*Welsh and Hawes*, 246, *Regent Street.*)
4. Cavatina, "I gave my love a budding rose," *composed by* Michael W. Balfe. ([illegible], [illegible], *Holles Street.*)

The first of these was composed for the revival of an opera which succeeded many years ago, when the music was performed in an entire state, and failed now, owing to some of the best pieces having been cut out. The present song, however, was received with an encore each night; it is a sweet air, short, and easy to execute, and the accompaniment is in Mr. Attwood's most elegant manner. It were to be wished that, for the sake of accent, the first words in the third and fifth bars had been set in quavers to the preceding bars.

The story of the Chatelain de Coucy is not so well known here as abroad, which may diminish the attraction of the romance; it is notwithstanding very beautiful, and within the compass of every singer. The present edition has only Italian words set to it.

No. 3 will at its opening immediately bring to recollection Mozart's air, "Non so più cosa son," in *Figaro*. The first part of this is lively and pretty; the second, in the relative minor, is heavy. We cannot commend the poetry of it much, the author of which wisely conceals his name.

No. 4, incorrectly called a *Cavatina*, is a song that evidently means to make some pretensions. The words are not, as to relative measure, in that state of amity with the notes, which should subsist between poetry and music; they seem to have been wedded by compulsion, for they do not go on smoothly together. There is, however, merit in parts of the composition that entitle it to notice, though the triteness of the ending, in the bad style of the old bravura, leaves the auditor of taste somewhat out of humour.

1. SIX ITALIAN AIRS, *with an easy Accompaniment of the* SPANISH GUITAR, *by* FERDINANDO CARULLI. *Books* I. *and* II. (Boosey, *Holles Street.*)

2. ROMANCE, *with Accompaniment for the Same, by* F. VACARI. (*Same Publisher.*)

3. BOLERO, *for One or Two Voices, with Accompaniment for Ditto, by the Same.* (*Same Publisher.*)

4. CAVATINAS, "I've been roaming," "Primroses," *and* "The Moon is on the hill," *arranged for the same by* C. M. SOLA. (Welsh and Hawes, 246, *Regent Street.*)

THE two books by Carulli—a composer for the Guitar, in high favour abroad—comprise six easy, short airs. They are in the light Italian manner, simple, and rather engaging. We cannot quit these without doing justice to the publisher for whom they are composed; the engraving is uncommonly neat, the printing done with unusual care, and they are sold at an extremely reasonable price.

What we have said above, applies in all respects, except the price, to No. 2.

No. 3 is a duettino with Spanish words; very natural, and not less pleasing.

The title of No. 4 speaks for itself, for the airs are well known. We only need add, that the accompaniment is well arranged for the guitar.

HARP

1. THREE NEW NOCTURNOS, CONCERTANTE, *for the* HARP *and* VIOLIN, *on themes from the operas of* ROSSINI, *by* N. C. BOCHSA. (Boosey and Co., *Holles Street.*)

2. *The same, for* HARP *and* VIOLONCELLO. (*Same Publisher.*)

THE only difference between the above is, that the first has a violin, the second a violoncello, accompaniment. It must also be stated that instead of three nocturnos, there is yet but one; two others, it is to be inferred, are to come. We have attentively looked into this, and declare, without fear that our opinion will be disputed by any good judge, that so vapid a composition, if it must be dignified by such a name, has rarely been engraved. The melody, what there is of it, is of the commonest kind, approaching very near to vulgarity; and the mechanical part, namely, the arrangement, is in the same every-day manner; not a new thought, not a striking modulation, not a proof of superior taste, from the beginning to the end: it is job-work. And such a production as this is called an opera,—"Opera 230!"

Several composers of true eminence, from Corelli downwards, have numbered their chief instrumental works, and for more than half a century this practice has been general among musicians of acknowledged ability. Latterly, however, impudence and quackery have been allowed to rear their heads high, and many a pretender has attempted to give a little importance to his trash by aping the custom of talented men. But it was reserved for Monsieur Bochsa to raise mere adaptations to the rank of what are termed works: it was left for that man of ill-known character to claim a share in the productions of Mozart, of Rossini, and of others, by placing them among his operas; for of course his arrangements from these masters are included in the 230, since the airs of Rossini are, as we now see, thus classed.

Great composers have disdained to name as operas, works of comparatively minor importance, even though original. We will confine our view to the productions of a few living masters, and shall find that Beethoven has numbered 120; Clementi about 45; Cramer 72; Ries 129; Moscheles 71; and Hummel, perhaps, 100; yet most of these eminent men have published half as many more, which they are too delicate to rank as operas. But how with all his cunning Monsieur Bochsa contrived to make his works amount to 230, was a problem that for some time puzzled us sorely: we searched foreign as well as English catalogues, where, though we found but two things which even he had the hardihood to call original, yet we discovered a cloud of adaptations, from Italian, from French, and from German operas; from ballets and vaudevilles; from canzoni and songs: we found many airs with variations, being already acquainted with numbers of his variations without air. To all these we added a musical piece, ungently treated at Drury Lane; an Oratorio which met with as cruel a fate; and the *Lettre de Change*, scouted everywhere. Still we could not get near to the quarter of a thousand;—when, in a happy moment, his notes published in Paris, flashed across our recollection. Then it was we wondered that his works amounted to so few. A new light had broken in on us, and we exclaimed to ourselves, "Verily, he has under-numbered his operas!—but we marvel not, for modesty and virtue go together."

CHERRY-RIPE.

WE did before this expect to hear that some explanation or excuse had been publicly made on the subject of the above air. We almost put words into Mr. Horn's mouth; but as he must, by his silence, be supposed to think that our remarks were not founded on a correct comparison of his song with that of Mr. Attwood, we have, through the intervention of a friend, obtained permission from the latter of these gentlemen to republish his composition in our present number. Such of our readers, therefore, as possess "Cherry-ripe," will have an opportunity of collating the two, and of judging whether our mild observations were uncalled for, or unjust.

ITALIAN OPERA IN PARIS.

To the EDITOR *of the* HARMONICON.

Paris, January 10*th*, 1827.

* * * *

ONE of our journals has observed, that when a minister finds himself incapable of ruling, he has nothing to do but to retire; and that this axiom in the political, ought to be applied to the theatrical system. The minister, therefore, in the department of the Théâtre Italien, having shewn his incapacity, is in duty bound to follow the example of M. Rossini, who, when *he* at length discovered that, whatever his genius for composing might be, he had no talent for directing, immediately withdrew in a becoming manner. That he did not leave it in better hands is too evident to everybody here to require further proof. The Italian Opera is however again opened, and a Madame Blasis has made her début as *Elena* in *La Donna del Lago*. She had already sung at Naples and Milan, but being a native of this country, born at Marseilles, her accent shews at once that she is no Transalpine in respect to birth. She has some good tones, and manages her voice skilfully, though she cannot altogether conceal some inequalities in it. The audience were at first disposed to judge rather severely of her, but the house recovered their good humour, and the performance was crowned with plaudits.

Mademoiselle Cotard, with her fine *contr'alto* voice and exquisite feeling, makes great progress in public favour. Pellegrini, who quitted the theatre during the administration of Rossini, has re-appeared, in the *La Gazza Ladra*, as the *Podestà*. This excellent singer is not, however, what he was in 1819; his voice is a little worn, and he requires all his good style of singing to keep him from failing.

But as to Galli —— I am obliged to confess that his voice, naturally hard and rough, becomes daily less agreeable. In the first act of *La Gazza*, he invariably sung out of tune. None more than myself has admired the talent shown by him in some parts, but a few pathetic moments cannot repay the sufferings which the wounded ear undergoes in listening for a whole evening to intonation of so imperfect a kind.

MM. Labarre and Berr, both of whom have obtained the suffrages of your countrymen, gave a grand Concert at the *Théâtre de Madame* on the 29th December, at which the Duchess de Berri was present. I send you the programme, as it may show you the sort of music encouraged by our artists here.

PART I.

Grand Overture	Mozart.
Air, Mlle. Mengaud, (*Matilde di Shabran*)	Rossini.
Fragment of a Concerto of Harp and Clarinet, composed and performed by M. de [illegible]	Berr and Labarre.
Duet, Mlle. Naldi and M. Galli, (*La Sposa Fedele*)	Pacini.
Chansonette, harp, M. Labarre	Generali.
Air, M. Bonnet, "Ah! quel plaisir d'être soldat."	

PART II.

Overture, *Siège de Corinthe*, arranged for a military band	Rossini.
Fantasia, harp, M. Labarre	Labarre.
Duet, Mlle. Mengaud and M. Bonnet	Rossini.
Variations, clarinet, M. Berr	Berr.
Air, Mlle. Naldi, (*La Sposa Fedele*)	Pacini.
Air, with variations for violin, M. de Bériot	Bériot.

This is the sort of music admired by the *parvenus*: the old noblesse patronises nothing but what is classical.

* * * *

Foreign Musical Report.

VIENNA.

Kärnthnerthor Theatre.—The management of this theatre seem determined to break through the dull routine of the old repertoire, and treat us to something new: thus we have lately had two operas unknown to our stage—Auber's *Maçon*, and *Les Voitures versées* of Boieldieu, both of which were effectively cast and excellently performed. The merits and demerits of both these pieces are too well known to render it necessary to say anything on the subject. We would only remark on the former, that it appears spun out over too [illegible] with the [illegible] of the scene of *Paris*. The constant employment of the small parts,—the trilling accompaniment of the flute and clarinet in the soft passages, starting off into a gallop on the drum,—and the [illegible] passages,—all bespeak the school upon which Auber has formed a predilection to keep himself. But in spite of all this, it would be injustice not to allow him merits of a superior kind—taste, science, and invention. The two duets in the second and third acts, are incontestable proofs of his intimate acquaintance with the secret powers of his art: and the air of *Pierre*, in the scene of the prison,—a scene upon which the main interest of the action hinges,—is of the highest dramatic order: the frequently repeated *motivo* which forms, as it were, the connecting link of the whole piece, impresses upon the feelings of the hearer the importance of that moment of the action. The characters were cast as follows: *Henriette*, Mlle. Schechner; *Zerbine*, Mlle. Lutz; *Paolo*, Mr. Preisinger; *Irma*, Mlle. Tomaselli; and *Leon de Ferville*, Mr. Eichberger. The choruses, several of which were very striking, were given with a precision and keeping which does honour to this department of our theatre, and which other establishments would do well to imitate.

In Boieldieu's opera, the pieces that pleased the most were—1. The Introduction, a concerto, full of melody and expression; 2. *Florville's* air; 3. the grand scena of Madame *Melval*, which was admirably given by Mlle. Schechner; 4. the finale of the first act, which is full of humour and powerful colouring; 5. a highly impassioned duet, in which full justice was done by M. Forti and Mlle. Heckermann; 6. a characteristic rondo, by Mlle. Lutz; 7. a canon, in seven parts; 8. the duet between Mlle. Schechner and Signor Cramolini, in the third act, which in point of melody and expression we consider as the masterpiece of the whole opera. The performance throughout was highly creditable to the singers, who were perfect in their parts, and anxious to render justice to the composer.

Josephstadt Theatre.—In this theatre also we have to boast of something new in a fairy drama, with songs and dances, called *Die [illegible] Jungfrau* (The Maiden of [illegible]), the music by Kapellmeister Gläser. It contains several very pleasing subjects, particularly a romance, sweetly sung by Mlle. [illegible], whose superior talents adorn this second-rate theatre, and render it an object of great attraction.

Leopoldstadt Theatre.—This house has followed the laudable example of the other two, in its wish to treat its frequenters with novelty, and produced a comic opera in two acts, called *Die Abentheuernacht* (The Night of Adventures), the music by Kapellmeister Drechsler. Of the poem, as a literary production, very little can be said in commendation; but much of the music is gay and sprightly, and deserves a better fate than to be coupled to such doggerel.

A solemn dirge has been performed in the *Pfarrkirche*, to the memory of the lamented Carl Maria von Weber. On this occasion the whole of Mozart's *Requiem* was given, in which the solo parts were admirably executed. All the members of the musical profession seized on this occasion to pay their homage to the memory of an illustrious brother, whose name, had his life been spared, would, in all probability, have appeared on the same tablet of the temple of fame with those of Haydn and Mozart.

BERLIN.

Das Königliche Theater.—On occasion of the birthday of the Crown Prince, Salieri's grand opera, *Palmira*, was produced here, translated from the Italian, and adapted to the German stage by Music-director Blum, with appropriate dances by Telle. This opera, which first appeared in 1795, abounds with much beautiful and highly characteristic music. On the present occasion some additions were thought necessary: for instance, the original overture was superseded by that to Winter's *Labyrinth*, and two brilliant bravura airs were introduced, one from *Don Juan*, and the other from *Zelmira*. How far these additions would justify the liberties thus taken with the work of an esteemed master, we are not prepared to say; but certain it is, that the effect of the whole was in the highest degree delightful. The characters were cast as follows:—*Palmira*, Mad. Seidler; *Alcandro*, M. Bader; *Oronte*, M. Blume; *Aldeano*, M. Devrient. This opera had a run of six nights, when Weber's *Euryanthe* was resumed—the part of *Lysiart* by M. Wächter, of the Theatre Royal of Dresden: this character was never supported here to such advantage.

An attempt has recently been made here by a party of young contributors to revive the pantomime, a species of entertainment which has for some time rather fallen into disuse. It was called *Der Goldene Schlüssel* (The Golden Key), a magic pantomime,

[illegible]

[illegible]

Graun's Tod-Jesu, Handel's *Dettingen Te Deum*, and a [illegible]

[illegible]

The Drama.

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

MEMOIR OF FRIEDRICH ERNST FESCA.

[illegible]

also spoken of in high terms, for their sweetness and expression.

The following is a list of Fesca's works, from a paper in his own hand-writing, the asterisks prefixed by him to some of them were intended to point out such as held the highest place in his estimation.

1. Three Violin Quartetts, E flat major, F minor*, and D major.
2. Three Ditto, B flat minor, G minor*, and E major.
3. Three Ditto, A minor*, D major, and E flat major.
4. Grand Quatuor for Violins, E minor*.
5. Six German Songs, with p.-forte accompaniments.
6. *First Symphony*, E flat major.
— Potpourri for Violins, in C.
7. Two Violin Quartetts, F minor, and E minor.
8. Violin Quartett, D major.
9. Ditto, E flat minor*.
10. Second Symphony, in D major.
11. Potpourri for Violins, in B.
12. Violin Quartett, D minor.
13. Third Symphony, in D major.
14. Violin Quartett, B major.
15. Violin Quartett, E major*.
16. Six German Songs, with p.-forte accompaniments.
17. Four Quartetts for soprano, alto, tenor and bass voices, with accompaniments*.
18. *Pater Noster* (Lord's Prayer), for eight voices.
19. *Cantemire*, an Opera in two Acts, with p.-forte accompaniments.
— Overture to *Cantemire*, for full orchestra.
20. Violin Quartett, in B.
21. The 9th Psalm (score), for full orchestra*.
22. Flute Quintett, in C major.
23. Potpourri for Violins, in A major.
24. Six German Songs, with p.-forte accompaniments*.
25. 13th Psalm, in four parts, with p.-forte accompaniments*.
26. 103rd Psalm, Ditto, Ditto*.
— Hymn to St. Cecilia, for four voices, with p.-forte accompaniments.
27. Five German Songs, with p.-forte accompaniments.
28. *Omar and Leila*, a Romantic Opera, in three Acts, with p.-forte accompaniments.
29. Overture to the same, for full orchestra.
30. Six German Songs, with p.-forte accompaniments.
31. *Tafellied* (Social Song), in four parts, for two tenors and two basses.
32. *Five German Songs*, with p.-forte accompaniments.
— *Der Kirchhof*, a Song, with accompaniments.
33. Italian Aria, with orchestral accompaniments; also with p.-forte accompaniments and German words.
34. Violin Quartett, in C major.
35. Six *Tafellieder* (Social Songs), in four parts, two tenors, and two basses.
36. Violin Quartett, in C major*.
37. Flute Quartett, in D major.
38. Ditto, in G major.
39. Andante and Rondo for the Horn.
40. Flute Quartett, in F major*.
41. Overture in C major, for full orchestra*.
42. Flute Quartett, in D major*.
43. Overture for full orchestra; one of his earlier compositions.

ON ENTHUSIASM IN THE ARTS.

By the BARONESS DE STAEL.

MANY people are prejudiced against enthusiasm, from a misconception of its real nature. It is not an exclusive passion, the object of which is opinion: enthusiasm is connected with the harmony of the universe: it is the love of the beautiful, it is elevation of mind, and fervour of soul, a feeling which at once combines grandeur and repose. The sense of this term among the Greeks, affords the noblest definition of it; enthusiasm signifies God in us. In fact, when the existence of man becomes expansive, it has something in it divine. The selfish make themselves the object of all their efforts, and value nothing in the world but health, riches, and power. They know nothing of that superfluity of soul which it is sweet to consecrate to what is noble and beautiful; they have not that within them which can enable them to taste all the wonders of the heart, and of the thought. There are also those who play the hypocrite with themselves, almost as much as with others, by continually repressing the generous emotions which struggle to revive in their bosoms, regarding them as so many phantoms of a diseased imagination, which the light of heaven should at once chase away. How impoverished is the existence of those who treat as delusion the source of the most beautiful deeds, and the most noble conceptions! Such men imprison themselves in an obstinate mediocrity, which they might easily have expanded, to receive the light of knowledge which everywhere surrounds them: they sentence and condemn themselves to that monotony of ideas, to that dryness of feeling, which suffers the days of existence to pass one after the other, without deriving from them any advantage, without making in them any progress, without treasuring up any matter for future recollection.

Some reasoners there are, who object that enthusiasm produces a distaste for ordinary life, and that as we cannot always remain in the same frame of mind, it is more for our advantage never to indulge it. Why then, I would ask, have they accepted the gift of life itself, since they well know that it is not to last for ever? Why have they loved—if indeed such men ever have loved—since death may at any moment tear them from the objects of their affection? Can there be any more wretched economy than that of the faculties of the soul? They were given us to be improved and expanded, to be carried as near as possible to perfection, even to be prodigally lavished for a high and noble end.

The more we benumb our feelings, and render ourselves insensible, the nearer (it will be said) we approach to a state of material existence, and the more we diminish the dominion of pain and sorrow over us. This argument consists, in fact, in recommending us to make an attempt to live with as little of life as possible. But it is very rare that any man can settle peaceably in this confined and desert sphere of being, which leaves him without resource in himself, when he is abandoned by the prosperity of the world. Man has a consciousness of the beautiful as well as of the virtuous, and in the absence of the former he feels a void, as in a deviation from the latter he feels remorse.

It is a common accusation against enthusiasm, that it is transitory: man would be too blessed if he could fix and retain emotions so beautiful: but it is for the very reason that they are so easily dissipated and lost, that we should strive and exert ourselves to preserve them. Poetry and the fine arts are the means of calling forth in man this happiness of illustrious origin, which raises the [illegible] hope; and which, instead of an irregular [illegible] of life, gives an habitual feeling of the divine harmony in which nature and ourselves form a part. In a word, there is no duty, no pleasure, no refinement, which does not borrow from enthusiasm a [illegible] and [illegible], which is still in perfect union with the simple beauty of truth.

Writers and [illegible], who possess no enthusiasm, know nothing of the [illegible] of literature and art, [illegible] the criticisms, the [illegible], the [illegible] which attend upon it, and which small and [illegible] minds [illegible] of mind, if we allow ourselves to be [illegible] under the pressure of time. [illegible] of the [illegible] but the [illegible], the heart, the enjoyment which belongs to [illegible] cannot be affected by them. Long before the public appearance of a work, and before its character is yet decided, how many hours of happiness has it not been worth to him who wrote it, from the [illegible] he [illegible] it forth as an [illegible] of his [illegible] to the [illegible]. The [illegible] of enthusiasm [illegible], for a time at least, all the vexations and [illegible]; it [illegible] to him [illegible] of [illegible], it offers to him [illegible] of glory, it places before his view the pure and bright image of [illegible].

How can he who is not endowed with an enthusiastic temperament, [illegible] [illegible] that he is in any degree [illegible] with the earth upon which he lives, or that he has travelled through one of its various countries? [illegible] he, in the heart of solitude, [illegible] of [illegible] over the [illegible] of [illegible] and glory? Has he, in his [illegible], [illegible] the air of heaven, [illegible] the [illegible] like a [illegible], [illegible] he is [illegible] the [illegible] that surrounded his [illegible]? Does the heart beat at the notes of the [illegible], or has the air of the [illegible] an [illegible] influence? Does he [illegible] [illegible] the [illegible] from the [illegible]? Does he [illegible] the [illegible] by understanding the peculiar [illegible] of their languages? Does he [illegible] in the [illegible] and [illegible] of the national dances, the manners and genius of a people? [illegible] [illegible] [illegible] [illegible] of [illegible] [illegible] of [illegible].

In [illegible] to [illegible] [illegible] [illegible] [illegible] [illegible] the [illegible] of [illegible] [illegible] and [illegible]. What have the [illegible] and the [illegible] to [illegible] to the [illegible] with which [illegible] [illegible] a [illegible] to fill up each day? But if the soul be [illegible] [illegible] [illegible], if it be given to a [illegible] of its [illegible] of glory and of love, the clouds of heaven will hold converse with it, the [illegible] will listen to its [illegible], and the [illegible] that passes through the [illegible] seems to [illegible] to [illegible] to us something of those we love.

There are some who, although devoid of enthusiasm, still believe that they have a taste and relish for the fine arts, and wish they [illegible] the refinements of luxury, and they wish to acquire a knowledge of music, painting, and poetry, that they may be able to converse upon them with ease, and even taste, and even with the confidence which becomes the man of the world, when the subject turns upon imagination or upon nature. But what are these barren pleasures when compared with true enthusiasm? What an [illegible] [illegible] the soul when the [illegible] [illegible] in the [illegible] that [illegible] both of calm and [illegible] [illegible], which seems to approach the [illegible] with these [illegible] of her [illegible] [illegible] [illegible] a [illegible] of [illegible], when we turn from [illegible] to the beauty and [illegible] of the Apollo Belvidere and the [illegible] de [illegible]. In contemplating the St. Jerome of Domenichino, we are penetrated with a [illegible] feeling which [illegible] [illegible] that

of the nothingness of the world. In listening to the [illegible] of a Handel, a Haydn, a Mozart, how great, how exalted is the enthusiasm which they inspire!

I would say that there is such an art as that of music for those who cannot feel enthusiasm. Habit may render harmonious sounds necessary as a momentary gratification to them, and they enjoy them as they do the flavour of fruits, or the beauty of colours; but has their whole being [illegible] and [illegible] [illegible] the [illegible] [illegible] [illegible] [illegible] the [illegible] of [illegible] [illegible] [illegible] by the song of one of those [illegible] which [illegible] the [illegible] [illegible]? Have they [illegible] [illegible] the memory of their [illegible] [illegible] that [illegible] [illegible] which [illegible] [illegible] [illegible] and [illegible] in the [illegible] [illegible] the [illegible] of the [illegible]? Have the [illegible] of the heart followed the [illegible] of the [illegible]? Have they learned, under the influence of these [illegible] [illegible] of [illegible], to shed those tears which have nothing of [illegible] [illegible], nothing [illegible] of [illegible], those tears which do not call for the compassion of others, but which [illegible] [illegible] from the [illegible] that arises from the sense of [illegible], [illegible] and [illegible] [illegible] [illegible] the [illegible] that springs from the [illegible] and [illegible] of [illegible]. The [illegible] [illegible] [illegible] [illegible] from all [illegible] and [illegible], and the [illegible] which [illegible] [illegible] the [illegible] of that [illegible] happiness, from which vanity and [illegible] are never exempt.

[illegible] MUSICAL LITERATURE.

To the Editor of the Harmonicon.

Sir, *[illegible], 1827.*

Two musical works of considerable interest have recently appeared at Berlin, which are deserving of particular notice. The first is entitled, *Sammlung von Schweizer-Kühreihen und Volksliedern, &c.*; a collection of Swiss Ranz de Vaches and national melodies, collected by a [illegible] [illegible].

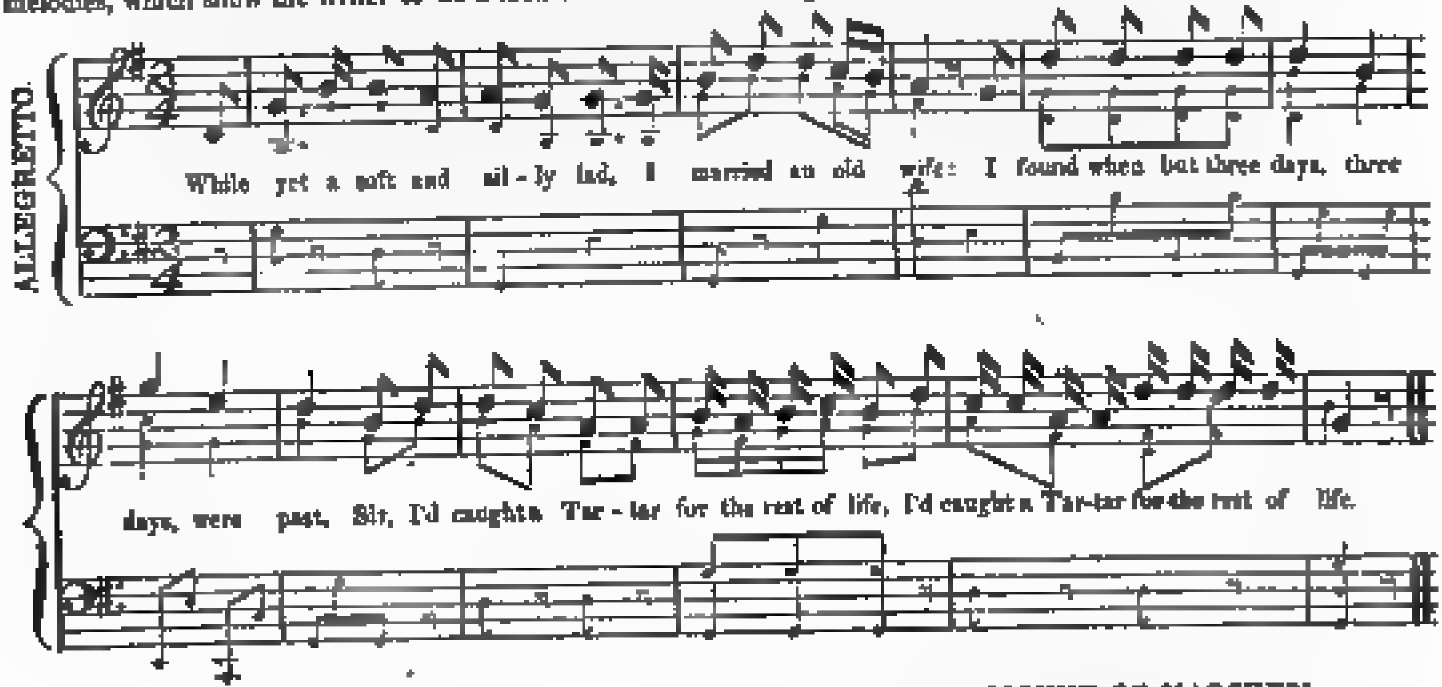
The second is called *[illegible] zu der Sammlung von Schweizer-Kühreihen, &c.*, [illegible] adapted to the above collection of Swiss Ranz de Vaches, &c. by *Johann Rud. Wyss, Professor of Poetry, &c.*

We learn from the preface to the first of these, that it is the fruit of the researches of an indefatigable [illegible] [illegible] [illegible], who spent several years in forming the collection. The first part contains those Ranz de Vaches which have been long known to the public; the second consists of a number of new pieces, partly communicated to the [illegible] by private collectors, and partly obtained by himself in his excursions through the different cantons. Several of these were noted down on the spot as sung by the shepherds and others. The editor has added simple and appropriate accompaniments to the whole, for the piano-forte, as well as a copious glossary for the better understanding of the Swiss dialect in which they are written. The whole performance is highly creditable to the science and industry of M. [illegible], who has not only deserved well of his country, but of the public at large.

The publication of Professor Wyss is an attempt, and [illegible] successful one, to do for the [illegible] melodies of Switzerland, what Moore has so happily accomplished for those of Ireland, by substituting for the vulgar, the coarse, and unintelligible verses in which [illegible], good feeling and good poetry may be found blended together. In these respects, the present author appears to me to have in general succeeded well; the songs are in accordance with the character of the music. Some few are of a lively and jocose kind, but the generality are of the same melancholy cast as the wild mountain airs to which they are adapted.

This work has a long but interesting preface, containing a variety of observations relative to the Swiss national melodies, which show the writer to be a man of taste and discernment. Several other subjects are also touched upon, as having a reference to the subject of the work; thus, for instance, several curious particulars are mentioned respecting the old Alp-horn, which are well worthy the attention of the curious.

As the Swiss national melody of a lively character will probably be less familiar to your readers than the more serious air of that country, I have great pleasure in offering to them the following specimen:—


ALLEGRETTO.
While yet a soft and sil-ly lad, I married an old wife: I found when but three days, three days, were past, Sir, I'd caught a Tar-tar for the rest of life, I'd caught a Tar-tar for the rest of life.

I hied me to the church-yard by,
And looking on the dead,
"How quiet all the wives lie here!
"Have you not room for mine, good folks?" I said.

When back into my house I came,
I found my old wife dead;
I yoked my horses to my wain,
And joyful bore her to her grassy bed.

With caution to my lads I said;
"Hush! gently drive the wain,
"Let fair and softly be the word,
"For fear you wake the beldame up again.

"God rest thee there, God rest thee there,
"Thou vixen of a wife,
"No more shalt thou, both day and night,
"Tease a poor wretch out of his very life."

As back into my house I came,
How gay felt I and light,
And scarcely waiting three short days,
I married a young wife, the old to spite.

Repentance came with my young dame,
Ere waned the honey-moon,
Again I to the church-yard hied;
"I hope you'll find her room, good folks—and soon!"

I remain, Mr. Editor,
Yours, &c., A. B.

SOME ACCOUNT OF MARCHESI.

(From the Revue Encyclopédique.)

LOUIS MARCHESI, generally called MARCHESINI, the most celebrated perhaps of all the Italian sopranists, was born at Milan in 1741, and not about 1755, as stated by the authors of the *Dictionnaire des Musiciens*. He was the son of a Milanese trumpeter, and at first studied the horn, but attracted by the style in which he was destined to obtain the first rank, and jealous of the praises lavished on the sopranists of that period, he repaired to Bergamo, where, putting himself into skilful hands, he was prepared to follow the steps of those singers whose talents he so much envied. He then received lessons from FIORONI, from the sopranist CAIRONI, from the tenor ALBUZZI, and was soon admitted amongst the pupils of the Cathedral.

He went to Rome in 1774 and made his début in a female part, a law at that time forbidding females to appear on the stage in the Pope's territories.* In 1755, he returned to Milan, and for a considerable time played second-rate characters. At this period, when excellent singers were so numerous, actors of the second class considered it a privilege to perform in conjunction with transcendant talents, and they often became the rivals of those whom they had at first regarded as their masters. In 1779 MARCHESI quitted the secondary characters, and appeared at Florence in BIANCHI's *Castore e Polluce*, and SARTI's *Achille in Sciro*. His part in the latter acquired him an extraordinary reputation; he surpassed himself in the charming rondo *Mia speranza io pur vorrei*, and it is not difficult to understand why this piece has been since so often repeated. I heard it sung by a very skilful musician who had learnt it of Marchesi; and as I was in ecstasy with the beauty of the air, and the expression which the singer gave to it, he exclaimed, as Æschines did, speaking of Demosthenes, "What would it have been, if you had heard him?" On his return to Milan, Marchesi became the object of universal admiration; the Academy caused a medal to be struck in honour of him, and all the singers took him as their model. He afterwards sang at the theatres of the principal towns of Italy, then at Vienna, Berlin and Petersburg, and lastly at London, where he remained two seasons, during which time he not only performed at the [illegible] but also in Westminster Abbey, where some of Handel's finest sacred music was allotted to him, and which he executed in a manner that both astonished and pleased his audiences.

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* This law was rescinded about a year ago; but it does not appear to have been at present enforced.

In 1790 he took leave of the stage, and returned to Italy, where he lived in honour and in wealth. He died at [illegible] in 1829, having attained the great age of eighty-five years.

The excellence of his style was universally admitted, and it would be difficult for language to describe the sensations which he excited. Crescentini alone had the power to give an idea of the purity of his expression, the good taste of his embellishments, and the clearness of his voice. Marchesi was also an excellent actor, a talent very rare in good singers, and the only soprano that ever carried the histrionic art to any degree of perfection.

We cannot terminate this article without regretting the time when Italy never was without a dozen first-rate, and a hundred second-rate singers. This period also produced a crowd of composers, who were almost all skilful and scientific musicians. Now, however, we meet with but more than one or two singers of the first class; composers are daily becoming more rare, and musical studies are more and more neglected. Many causes might be assigned for this decline, but we do not hesitate to say that it would be easy to provide a remedy, and to restore to the music of Italy its ancient splendour, without re-establishing a barbarous custom, which degrades humanity, and is incompatible with our advanced knowledge, and improved manners.*

J. Adrien-Lafage.

POEM ON MUSIC

Milan, August, 1830.

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A Volume has recently appeared here entitled *Voce di Tirone Alberelli Fordoni*, of which the different Journals speak in terms of high praise. The argument of one of the poems in this work is Music, and turns upon the now almost threadbare subject of the relative merits and demerits of the music of Rossini. An old amateur is introduced, who deplores the want of masters after his own heart—in other words, of masters according to the spirit of the good old school. He is made to exclaim,—

"Ah, sì, [illegible]
[illegible], che non sol gli orecchi,
Ma l'[illegible], oggi [illegible]
[illegible], oggi i [illegible],
Che la potenza di [illegible], e la [illegible]
[illegible]
Di [illegible] le moderne orchestre,
Di [illegible], di trombe, e tamburi,
E [illegible], e [illegible]."

Ah, yes, your song
Was a sweet spell, that not the ear alone,
But soul enchanted; now the howling noisy
Are more clever [illegible]: the singer now
Is he who boasts of iron lungs, and screams
In wild uproar all that the throat can utter.
The modern orchestra is like a phalanx
Of armed performers, where the trumpet's clang,
The clattering cymbal, and the rolling drum,
Vie with the deep-mouth'd [illegible] roar.

The good old man continues his lament, till some one interrupts him with the remark, that neither the arts have declined, nor artists become scarce in Italy, but that the fashions of music are changed.

"Le norme d'un tempo
Non son quelle d'un altro. [illegible]
[illegible]
[illegible]
Che [illegible]
[illegible], [illegible], [illegible], [illegible],
Tutto [illegible]
[illegible]."

The difference lies between
Men born in different ages. Mighty [illegible],
And [illegible]
[illegible] now-a-days
Is deemed a giant who can merely grasp
The spear and sword which erst his fathers wielded.
Sabres, muskets, [illegible], and [illegible], and [illegible],
[illegible] and [illegible]
These modern heroes.

The old man does not attempt to deny the justice of this reasoning, but contents himself with rejoining, in a tone of irony,—

"Europa tutta
[illegible] d'Europa
Tutta [illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible] di [illegible] e di [illegible]."

All Europe
[illegible], thus he
Who should all Europe's judgment dare condemn
Would as a madman by the world be deemed.
Each age has had its own peculiar taste
In what regards the arts; for times and manners
Move in a revolving cycle; these shall see
New Cimarosas and new [illegible] rise;
Meanwhile I must content myself to praise
The music of the [illegible] and the [illegible].

There is a good deal of sound philosophy in these last verses, and expressed not without grace and energy. It proves too, that the Italians are not so wedded to their national prejudices, as to be unable to form a correct judgment of the errors of a popular composer, who, had he been content to follow the career upon which he first entered, might perhaps have added more to the fame of his country, in a musical point of view, than any composer that preceded him in the same department of the art.

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* For other particulars concerning Marchesi, see Harmonicon, Vol. IV., page [illegible].

STATE OF BEETHOVEN.

Extract from a Letter addressed to Mr. J. A. Stumpff of London, dated "Vienna, the 21st of January, 1827."

* * * *

"I consider it my duty to inform you of every thing relating to the great composer for whom you justly entertain such high esteem and veneration—our friend Beethoven. Last Sunday I paid him another visit, and found him still confined to his bed, yet apparently somewhat better. The operation of tapping has been three times performed upon him, and, I am very sorry to say, without any visible improvement, as the water collects again. He is, fortunately for him, full of hopes of recovery, to which he is not encouraged by his two physicians Malfatti and Staudenheim. It is feared that the liver is affected, and they entertain but slender expectations themselves.

Beethoven intends writing to you very soon, which he has not had strength enough to do hitherto. England he has always much at heart—(*liegt ihm immer im Sinne*)—and he speaks of it as a matter of certainty, that he shall make a journey there one day or other. In that case he will certainly alight at your house, as I did some years ago. I, however, fear with too much reason, that poor Beethoven will neither be able to carry his intentions into effect, nor to write to you. Still less chance is there of his paying you a visit in England."

* * * *

PHENOMENON OF THE THIRD SOUND.

To the Editor of the Harmonicon.

Sir, *Feb. 10th, 1827.*

In the number of your valuable Journal for December 1826, you ask if any of your readers or correspondents can give a satisfactory answer to the question, "*Who was the German writer who discovered the phenomenon of the third sound, before Romieu and Tartini?*"

Chladni, in his Treatise on Acoustics, asserts that G. A. Sorge, a German organist, was the first to start the question of the production of a third sound; an error which will be found refuted in a work that I published some time ago, entitled *Histoire du Violon*. This celebrated writer, to whose labours in a particular branch of physics the public are much indebted, has been betrayed into an error with regard to dates. The work of Sorge here spoken of, entitled, *Instructions for tuning organs and harpsichords*, bears the date 1744, and those of Romieu and Tartini, 1751 and 1754. M. Chladni therefore concludes that he has a right to claim priority of invention for Sorge, forgetting that all the pupils of Tartini, from Pagin down to La Houssaye, have asserted that it was in 1714 that this great violinist discovered the phenomenon of the third sound, and made it the basis of his school, though he has not as yet made it the subject of a Treatise.

Tartini, therefore, will resume his claim as the first who announced this phenomenon to the musical world.

I am, &c. &c. Fayolle.

Review of Music.

Practical Thorough Bass, *or the Art of playing from a Figured Bass on the Organ or Piano-Forte; by* Wm. Crotch, Mus. Doc. *Professor of Music in the University of Oxford, and Principal of the Royal Academy of Music, London.* (Welsh and Hawes, 246, *Regent Street.*)

We cannot help regretting that in writing on the subject of playing from a figured bass, Dr. Crotch did not at once get rid of the contradictory, the illogical term applied to the art in England. His name would have been admitted as a sufficient authority for the change, and the acquiescence of every reasoning person, who thinks at all on the matter, would, we are persuaded, have immediately followed.

Thorough-Bass is a compound word, that may, with the greatest correctness, be applied to the violoncello part of a symphony, &c. which is *bass all through*, without a single figure written or implied; but when used to express an accompaniment of two, three, or more sounds to every figured bass note, it is, in our opinion at least, contradictory, for it seems to announce independence, and to exclude the idea of an adjunct. We may be wrong, but if so, we err with most, if not all, reflecting people, never having yet met with an individual who could, till after long habit, annex any such meaning to the term thorough-bass, as it is intended to convey.

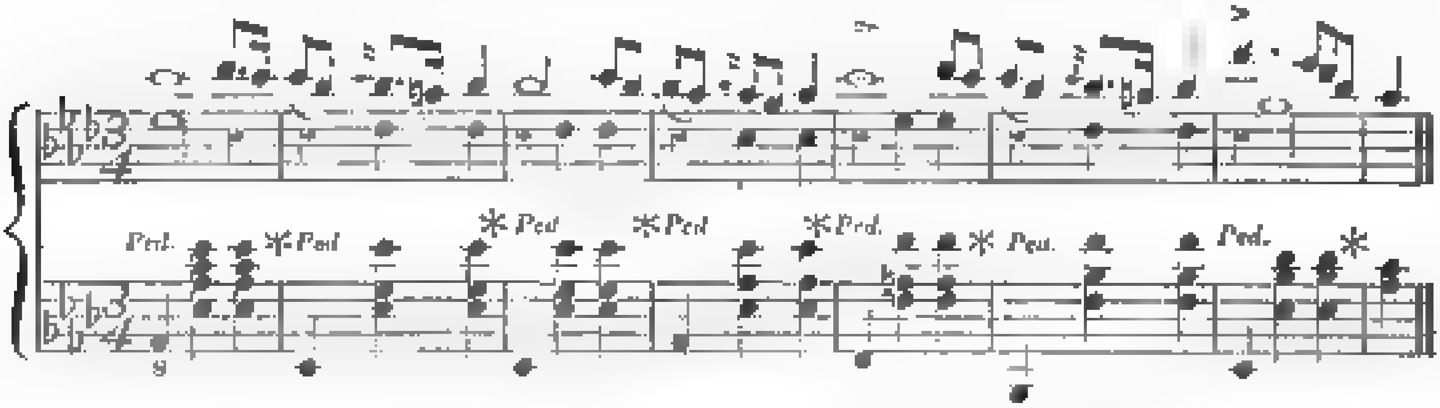
The Germans are not much better provided than we are in this respect; the word general-bass is, in point of clearness, only one degree removed from ours; but the *basse-chiffrée* of the French, and the *basso numerato* of the Italians, have a very distinct, intelligible import; and had the author of the present work transposed his title, putting "*Figured Bass*" first, and retained the other merely to satisfy the advocates for ancient usage, we should have remained silent on this point. Though at war with all these denominations, we wish that the simple term *harmony* were only retained; the highest branch whereof, or its application to the purposes of the composer, should be called musical composition, abandoning altogether the term counterpoint, which in modern music is never understood in its original signification.

Dr. Crotch's present publication consists of twelve folio pages of letter-press containing the rules, and forty-five of engraved examples. He commences with a definition of Thorough Bass, which, he says, "is the art of playing from figures." Or, it may be the art of playing from a sum in addition, or from a table in logarithms. We would propose, by way of amendment, that the word "figures" be left out, and that a *figured* bass be inserted instead. Shield, however, has furnished a much better definition of the same: "It is the *habit* of playing an extempore accompaniment to a given bass, or treble and bass, by the aid of figures." Change the word "habit" into art, and no cause for complaint will remain. But we cannot agree in the proposition, that "a person may compose who cannot play at all." Compose what? a bad melody, possibly. The author, however, is speaking of harmony. It is true that this is stated parenthetically; and, by a miracle, a man certainly may paint a fine historical picture, who cannot draw the simplest outline.

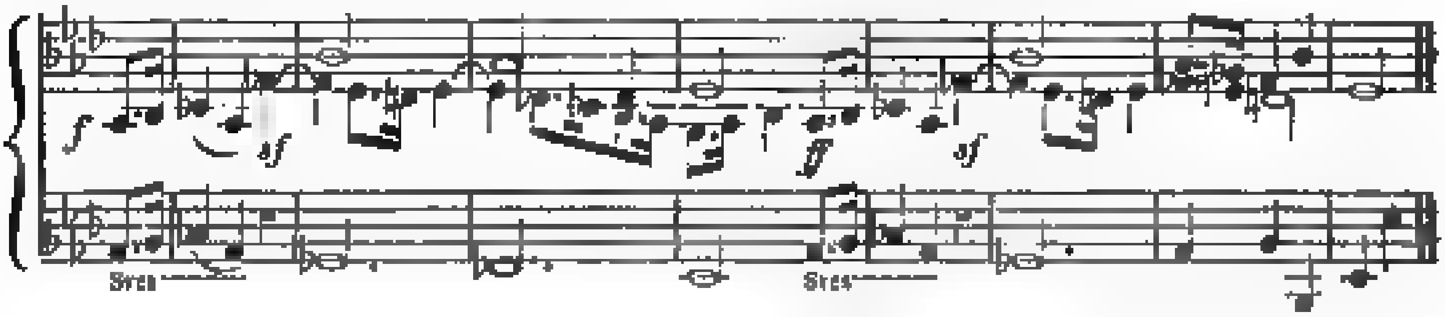
At page 3, Dr. Crotch condemns the absolute necessity

that a fine painter, sculptor, or architect, should be made without studying perspective and the rules of proportion, and without any acquaintance with the celebrated models of art. Knowing from long observation, and the practice of criticising, how defective the system of musical education is in England, we would willingly pursue this subject farther, for the benefit of the younger branches of the profession, but shall perhaps find, at no distant period, a better place for our remarks, in another department of our work

This Rondo is in A flat, three crotchet time, *andantino, quasi allegretto*, and extends to nine pages. It contains no passage that need deter a moderately good player, though it requires a sensibility which is much more rarely met with, than either rapidity of finger, or neatness in execution. Unless possessed of this feeling, it is not likely that the performer will do it justice, nor indeed, should it be undertaken by young or inexperienced players. After a preparatory page, the subject is introduced :—



This motivo is immediately taken an octave lower, and slightly varied by a few elegant arpeggios in the left hand. In the same page are the following expressive bars, which may be considered as a second subject.



These specimens show the general style, but many brilliant, though strictly relative, passages are blended with the other parts, and some few beautiful modulations are introduced, particularly at page 6. In the first bar, fourth base staff, page 1, is a D flat, which, as it rises, ought to have been written as C sharp.

Mr. Moscheles shows the estimation in which he holds this *Nocturne*, (as he elsewhere names it,) by dedicating it "*à son epouse*;"—*charmante*, we would fain add. It is not unworthy of her acceptance.

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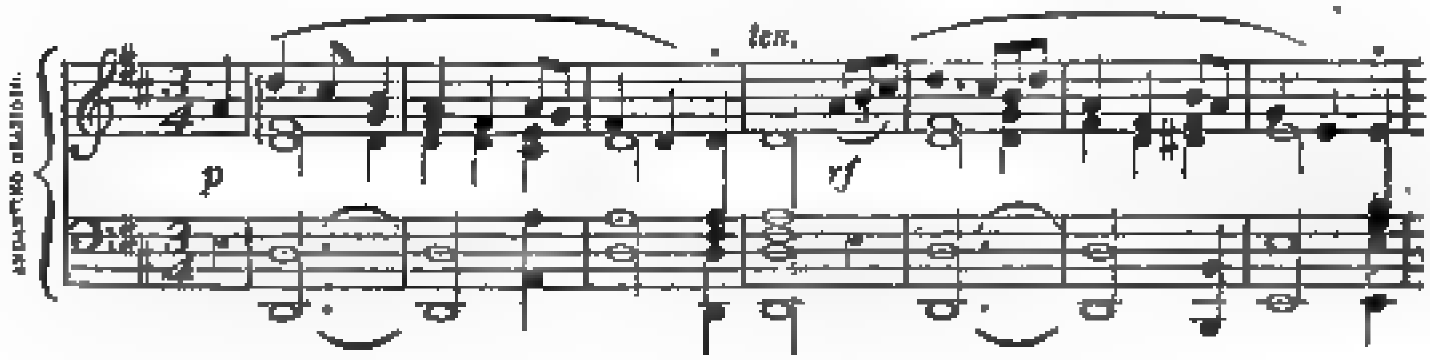
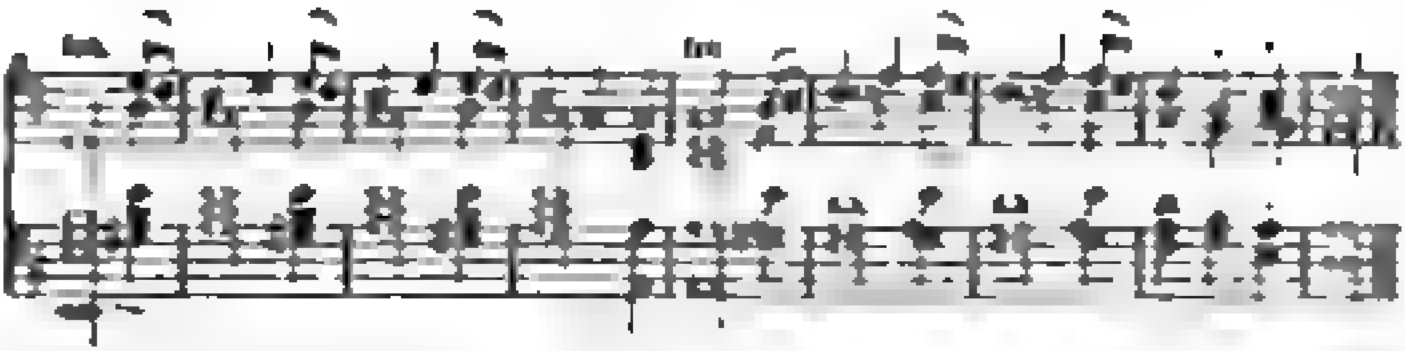
1. Welsh Air, Tri chant o Bonnau, *arranged as a Rondo for the* Piano-Forte, *by* Charles Neate, Op. 14. (Cocks and Co.)

2. Rondino, La Gaieté, *for the* Piano-Forte, *composed by D. Schlesinger. Op. 5.* (Cramer and Co., *Regent-Street.*)

The Welsh have very few native airs, most of those ascribed to them are of Irish origin, and we much deceive ourselves if the above be not amongst the latter, for it possesses all the tenderness that characterises the melodies of unfortunate Erin, and is devoid of that uncouthness which, with three or four exceptions, marks those of more happy Cambria.

The present air is so sweet, and so well accompanied by Mr Neate, that we insert the first part of it as a specimen of his taste in this kind of harmonizing.





In expanding this into a Rondo of eleven pages, Mr. [illegible] has kept the subject constantly in view, and except towards the end, preserved the character of the air with sufficient faithfulness. [illegible]

[illegible]

The Overture and Airs in Weber's Opera, Oberon, arranged for Two Performers on one Piano Forte, by [illegible]. Nos. 1 and 2. ([illegible], Regent Street.)

[illegible]*[illegible]

[illegible]

[illegible]

We [illegible] the Overture, [illegible]

[illegible] Souvenir, or New Year's Gift for Children, dedicated by permission to H. R. H. the Princess [illegible], by [illegible]. ([illegible] Great Marlborough Street, and the principal publishers.)

[illegible] * * * * * [illegible]

[illegible]

[illegible]

[illegible]

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1. Overture to the Opera of Faust, composed and arranged for the Piano-Forte by Louis Spohr; with a Flute accompaniment ad lib. by [illegible]. ([illegible] Soho Square.)

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* Vol. [illegible], p. [illegible]

2. *Les Étrennes, a Mélange of Twelve Airs for the* Piano-Forte, *by* Beethoven, Weber, Rossini, *and* Meyerbeer, *with the March from La Vestale adapted and fingered by* [illegible] *and* Payne. (*Same Publishers.*)

3. *The Fall of Paris, with familiar Variations for the* Piano-Forte, *by* J. F. Burrowes. (Cocks & Co. *Princes-Street, Hanover-Square.*)

4. *L'Union Agréable, a Mélange for the* Piano-Forte, *on four National Melodies, arranged by* A. Voigt. (Lindsay, 35, *High Holborn.*)

5. *Ewer and Johanning's Collection of Rondos, &c. for the* Piano-Forte. *No.* 16. (23, *Tichborne-Street, Piccadilly.*)

6. *Rondeaux à la Masquerade, consisting of popular Airs, selected and arranged for the* Piano-Forte, *by* J. de Pinna. *Nos.* 1 *and* 2. (*Pinna, St. Michael's, Cornhill.*)

7. *Popular London Airs, for the same. Composed and published by do.*)

No. 1, the overture to *Faust*, is a republication: the accompaniment, taken note for note from the score, reported as several years. This is a composition which will never become popular, particularly as a piano-forte piece, for it is awkward for the hand, difficult, and offers no reward to the laborious practitioner.

The following are all perfectly easy, and adapted to young players.

Les Étrennes, No. 2, is an exceedingly pleasing mélange of some most popular subjects.

No. 3, may be given to a child who has learnt only a few weeks. The theme is the well-known air, with five variations.

It is, perhaps, already known to those who amuse themselves with the *Curiosities of Music*, that the airs of Rousseau's Dream, Lockie [illegible], the [illegible] of [illegible], ("'Tis the last rose of summer,") and Robin Adair, may, with very slight alteration, be placed together as good harmony. The author of No. 4 undertakes to show [illegible] that the development is imperfect [illegible] the minor [illegible] that ought to be in the major. If changes are thus allowed to be made *ad libitum*, almost any two or more airs may be placed simultaneously, without violating several rules, or offending several ears. Independently, however, of this feature, the combinations are ingenious, and the results worthy of observation.

No. 5 is the March in *La Vestale*, and a Waltz from *Olimpia*.

The two Rondos, No. 6, if they could by any miracle escape the grasp of the cheesemonger for a sufficient time, might serve to prove what we have so often asserted, namely, that from the dangerous practice of using (often abusing) airs without acknowledging the composer, it will be difficult some years hence to assign them to their right owners. M. de Pinna has thus taken various melodies, and in every title has engraved "De Pinna's Rondeaus," hereby claiming them. So the words "selected and arranged" in his title-page may be construed to apply as well to his rondos as to other persons' compositions. This publication [illegible] his Opera 14. We beg leave to refer our readers to what we said of operas in our last number, page 38. The present is an excellent illustration of it, even more ludicrous than Monsieur [illegible] performance.

No. 7, by the same, consists of "The Chelsea barn," "I say my mistress," and such departed airs: but as the titles are given, it is probable that M. de Pinna does not mean to hand them down to admiring posterity as the issue of his own genius. This, the reader must be informed, is Opera 15. If the hat-maker and the needle-manufacturer were to number all their operas, how many places of figures would be required to express the amount of them?

VOCAL.

Parochial Psalmody, *a Collection of Ancient and Modern* Tunes, *Responses to the Commandments, Single and Double Chants, &c. arranged, with an Accompaniment for the* Organ *or* Piano-Forte, *by John Goss, Organist of Chelsea New Church.* (Willis and Co., 55, *St. James's Street.*)

The convenient form of this volume, and the moderate price fixed on it, being considered, we may venture to assert that a more complete collection of music for the use of parochial congregations has never appeared. The psalm-tunes, ancient and modern, amount to between sixty and seventy; there are five sets of responses; twenty double and single chants, chiefly by our best old cathedral composers, mixed with some of recent date; besides giving the words of *Psalms* used as [illegible] anthems, &c. Amongst the new compositions are many things of merit; but what most engages our attention in this unpretending work is, the excellent disposition of the harmony in every part of it, which renders it equally useful to the chamber and the church, to those who have a taste for that music of the solemnly religious, unornamented kind, in which this, and most Protestant countries excel.

Six Italian Duettinos di Camera, *composed by Signor* Maestro Coccia. *In Two Books.* (Boosey and Co. 28, *Holles Street.*)

The modesty of the *Maestro* Coccia has prompted him to add the diminutive *ino* to his duets, perhaps because they are shorter than those written for the stage, and do not partake of the grand or dramatic character. There is a happy tendency to the German style in the accompaniments to these, which will not render them less pleasing to the English amateur, though the vocal parts are purely Italian, [illegible] and written in moderate compass for a soprano and a tenor or alto. As duets *de camera*, or chamber duets, they possess abundant claims to the notice of such singers as prefer elegance to difficulty, and expression to brilliancy. For this species of music [illegible], which is always under some restraint, they have a variety and an originality that are not met with more than one case out of ten. A careful attention is bestowed on the sense of the words, and the accents are rigorously correct.

The first duet, *La Pace*, is gay, and derives a peculiarity from the [illegible] of certain chromatic intervals introduced. The second, *Sperare a Di, la Sera, la Notte*, is very clever and new, though the four stanzas, instead of all having the same melody and accompaniment, should have received a little variety of colouring. The third, *La Pastorale*, with a drone bass, [illegible], is the most remarkable of the set, and [illegible] of using it in an excellent manner. The fourth, *L'Amore e la Speranza*, with a [illegible] accompaniment, is little less striking than the third. The fifth, *L'Amor felice*, is simple and charming. The sixth and last, *La Serenata*, is the most novel of the whole: it is particularly animated in its style, and exceedingly effective in performance.

These duets are composed for a lady of rank, one of the [illegible] of the present day, we will confess ourselves false prophets if they do not become popular among the admirers of good Italian music.

1. "Beside Babylon's Waters musing," words by the Rev. H. H. Turton, M.A.; the Melody by John Turton, Esq., arranged with a Piano-Forte Accompaniment, and for Three Voices, by James Calkin. (Goulding and D'Almaine, Soho Square.)
2. The Lord's Prayer versified, set to Music, with Piano-Forte Accompaniment, also harmonized for Four Voices, by A. Voigt. (T. Lindsay, 35, High Holborn.)

The first of these, which may be considered as a kind of hymn, or sacred song, is an easy, pretty melody, within the compass of any soprano, or tenor voice. The accompaniment is quiet, appropriate, and evinces a very correct taste.

The Lord's Prayer is set in quite a devotional and rather an elegant manner. The accompaniment is in a few instances rather redundant, particularly at the word "angels," where the fifth would be better omitted; but upon the whole the composition is pleasing. Both this and the foregoing are well adapted for the use of religious families.

1. Romance, Words and Melody by W. H. Bellamy, Esq., Symphonies and Accompaniments by C. E. Horn. (Cramer and Co., 201, Regent Street.)
2. Cavatina, the Humming Bird, sung by Miss Paton, the Poetry by W. H. Bellamy, Esq., composed by J. Barnett. (Same Publishers.)
3. "Trip with me." Ditto, ditto, ditto, ditto.
4. Ballad, sung by Mr. Sinclair, the Poetry by Burns, composed by J. Blewitt. (T. Lindsay, 35, High Holborn.)
5. The Violet, Words by Cunningham.
6. The Morning Lark. Words by Thomson.
7. The Redbreast. Words by Langhorne.
8. The Bee. Words by Watts.
9. "Gather your Rose-buds."
10. The Dream. Words by Byron.

(All composed and published by J. de Pinna, St. Michael's, Cornhill.)

In the first of these, taste and feeling are the predominant features; the general sentiment is well expressed, and the materials perfect. With so many good qualities, we less regret the absence of that originality which, it seems, becomes daily more difficult of attainment.

No. 2 is a pretty melody, and possesses a great deal of elegance: the musical imitation of the imaginary song of the humming-bird, and the poet's notion of its "hovering o'er the rose's breast," are both excusable in a song, provided the latter have, as in the present case, compensating merits.

No. 3 is in every way equal to Mr. Barnett's foregoing composition; the subject will recall to memory a favourite canon of Mozart, but it is well employed. The harmony of the old madrigal kind, at the words "where I've culled," would have proved quite charming, had the phrase been completed in the same style. The whole is, however, more than usually good, and likely to give general pleasure.

In No. 4, the beautiful stanzas of Burns "to a mountain daisy," are set to music in a very chaste and delightful manner; the pure harmony of the accompaniment, and the justice done to the poet, both as to expression and accent, entitle Mr. Blewitt to great praise. The Scottish peculiarity of a short note preceding a longer is here judiciously sustained, and if not used profusely, adds to the effect of the air by giving to it the true national character.

The six Songs, Nos. 5, 6, 7, 8, 9, and 10, of the above list, are easy and the accentuation correct. Having said thus much, it is impossible to bestow another word of praise upon them, for more common-place, meagre things have rarely been placed before us.

FLUTE

1. Melodies of Caledonia, for the Flute and Piano-Forte, with Embellishments, by Raphael Dressler. Nos. 1 to 12. (Cocks and Co., 20, Princes Street, Hanover Square.)
2. Fourth Fantasia for flute, on the Air "Isabel," composed by T. Lindsay. (Lindsay, 35, High Holborn.)
3. Journal de Flûte, or the Flautist's Manual, &c. No. 4. (Ewer and Johanning, 20, Tichborne Street.)

In a former number we mentioned a collection of popular airs arranged by M. Dressler, who has now produced a second series, but entirely Scotch, consisting of the following:—There's nae luck, Auld Robin Gray, Over the water to Charlie, Donald, Auld lang syne, Blue bells, Roy's wife, John Anderson, Green grow the rashes, Yellow-haired laddie, Within a mile, and Ye banks and braes. These are arranged and ornamented in a manner that demands more skilful performers, as well on the piano-forte as the flute, to do them justice, than the former set required. We observe a few deviations in some of these from the original melodies, and an occasional dryness of harmony in the accompaniments, which we cannot entirely approve; but taken altogether, the work is useful and agreeable, and is likely to have as great a sale as its predecessor.

No. 2 is a well-known Spanish air. This piece is short, and not difficult for the flute; while the piano-forte accompaniment, which presents little more than chords and a few scales, wants only the qualifications of a good timeist.

The fourth number of the Journal de Flûte contains airs by Hummel, Meyerbeer, Spohr, Kuhlau, Keller, Gabrielsky, Kreutzer, Rossini and Bianchi, together with a duet for two flutes, by Gabrielsky. Sixteen quarto pages, nearly as large as ours, for the moderate sum of three shillings.

GUITAR

1. A Course of Preceptive Lessons for the Spanish Guitar, designed for the assistance of Master and Pupil, by James Taylor. Two Books. (London, 35, High Holborn, Clementi and Co., and Cramer and Co.)
2. Three Waltzes, for ditto, composed by A. T. Huerta. (Mori and Lavenu, 28, New Bond Street.)

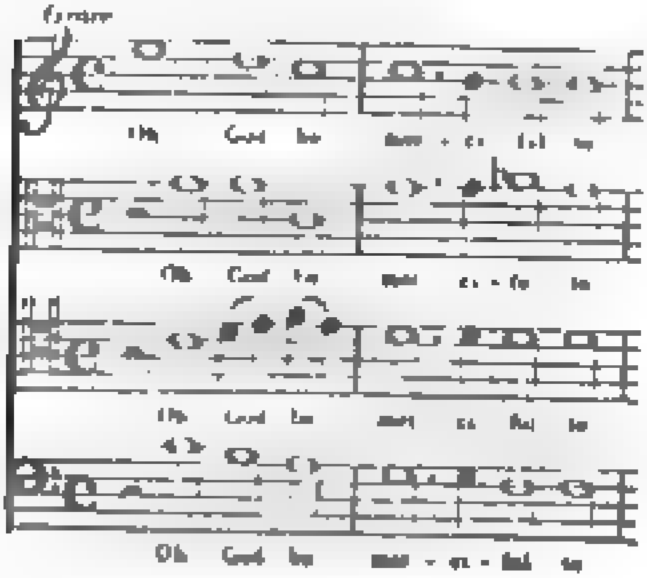
The author of the Preceptive Lessons says, "the experience of thirty years has convinced me of the difficulty of procuring [illegible] sufficiently easy and progressive for beginners: this, added to a desire to save myself the trouble of writing lessons for my scholars, has induced me to publish this work, which is, in fact, little more than a printed copy of those exercises, &c., which, in the course of teaching, I have been in the habit of supplying to my pupils in MS." He afterwards adds, what we are much pleased to find confessed by a master of this instrument, that "the guitar is less used as a solo instrument than as an accompaniment to the voice; and as the principal object of all the pupils I have taught, has only been to play a few light airs, with occasional variations, and above all *to accompany the voice in singing*—for such are these preceptive lessons intended."

This shows the author's good sense; the guitar thus employed is, in a private room, very delightful: but to introduce it in a grand public saloon, for the purpose of making on it a concerto or sonata, is, to our mind, the height of absurdity. Mr. Taylor's instructions are clearly delivered, his examples are well chosen, and the accompaniments show him to be an experienced musician.

The three waltzes by Signor Huerta are the first of his productions that we have seen. They are not, we conceive, what he means to rest his fame on, but rather fugitive trifles, intended to answer a temporary purpose. We therefore shall not examine them minutely, but merely hint, that an attention to the rules of harmony are indispensable in guitar music, which is in the constant employment of chords, simultaneously struck, or in arpeggios; and the present publication either abounds in errors of the engraver, or its author has suffered many things to escape him which stand in great need of correction.

We have received a polite letter from A. B., criticising the criticism in our last number, of Mr. Linley's Elegy, *The Mariner*. We have very seldom had occasion to acknowledge communications of this nature, and of the few which have been addressed to us, have answered a still smaller number, not from want of proper respect for the writers, but because such a correspondence, if encouraged, would speedily widen, and prove interminable: for how rarely does an author acquiesce in anything like disapproval, however *just* or *temperate*, of his productions!—But, for a reason which will soon appear, we feel it right to reply to the present communication.

A. B. differs from us respecting the second part of the Elegy. As that is a mere matter of opinion and taste, we must decline entering into it. But he has been betrayed into a great error by not comparing the printed copy of the first part of the Elegy with what we observed concerning "the effect of two perfect fifths." The following is the passage:—



That *effect* must be admitted between the tenor and bass parts. See last notes of first bar, (E tenor, A bass,) and first notes of second bar, (D tenor, G bass.) Indeed, the time being so slow, a severe critic would contend, that the E in the tenor is not a passing note, but a fifth following the sixth, producing, with the next note and bass, two real fifths.

We are happy in the present opportunity of showing an attention to our correspondent, who, we trust, is, by this time, convinced that he has taken an imperfect view of the matter. But our real motive for entering into the question, and somewhat at length too, is that, in the article which has occasioned A. B.'s letter, is a misprint, and a very obvious one. In the proof-sheet we dele'd the word "flat" in the ninth line, which correction was overlooked by the printer. This has led A. B. into an odd mistake; for he says, "the eighth and ninth bars in page 4 are in the major, not the minor key, in which he [the editor] seems to have considered them, and where the effect of the two fifths he speaks of, would, indeed, have been 'painfully heard.'" Now we hardly need point out, that it is because the E is natural, and not flat, that the "effect" of perfect fifths is heard: had this note been flat, no such effect could have existed, for one of the fifths would have been imperfect, and the objection never could have been started on the present ground; though the passage would still have remained open to remark.

Foreign Musical Report.

VIENNA.

Kärnthnerthor Theater.—The only revivals at this theatre are little light French pieces, which make up in gaiety for what they want in weight. Such are—*Le Duel et le Déjeuner*, a vaudeville, with some pretty airs; *Gastronome sans Argent*, another of the same stamp; and *Lully et Quinault*, an opera, the music by Nicolo. The latter, founded on a known anecdote of these two celebrated men, pleased much.

Leopoldstadt Theater.—There has been a revival here of *La Femme généreuse*, a comic opera, the music by *Liberati* (Liverati?). This excellent piece, which is full of pleasing and characteristic melodies, has been suffered to lie dormant too long upon the dusty shelves of our *répertoire*, and will doubtless repay the zeal that has again restored it to the public. Of this composer, we can just remember the time when he lived among us as an esteemed teacher of singing; and at present, if we are rightly informed, he resides among you, but has retired from public duties.

Josephstadt Theater.—A new heroic-comic opera has appeared here, called *Der Spiegel von Arkadien*, the music by Süssmayer. It was produced for the benefit of M. Seipelt, who, with Mlle. Vio, and the other performers, did his best for the piece. It contains several pleasing airs, which were warmly applauded; but of the greater part of the music, justice obliges us to say, that but little bears the stamp of originality.

Hofburg Theater.—The tragedy of *Alexander and Darius* was revived here, for the début of an actress of the name of Stich. It falls within our notice, as having several excellent pieces of music adapted to it from the pen of *Kapellmeister* von

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The Philharmonic Concerts.

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ACT II.

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The Oratorios.

[illegible]

The Drama.

King's Theatre.

[illegible]

[illegible]

child. Miss Ayton is of the ultra-modern school, though she has more pathos than is generally to be found in the style that it inculcates. As an actress she has strong claims to notice; she seems to feel what she utters, and accompanies her words by an action which indicates a just and thorough conception of her part. Her pronunciation of the language is uncommonly correct, and her knowledge of music appears to be founded on early and good instruction. But as a *prima donna*—that is, as a singer of the first rank—she will at present find it very difficult to maintain her ground, whatever she may hereafter prove. As an excellent *seconda* nobody will dispute her pretensions.

Zuchelli, as *Fernando*, the father of *Ninetta*, was a substantial support to the piece; in an aria, and in the trio particularly, he sung delightfully. Madame Vestris, the original *Pippo* here, animated every scene in which she appeared; her share in the duet was as affecting as ever. But not being allowed by the manager of Covent Garden to quit her duties at the second representation, her place on the Italian stage was filled by Mad. Cornega, an excellent singer, but with too weak a voice for so large a space. De Begnis represents *Gottardo*, the *podestà*, or magistrate of the village, very well, as respects acting; rather eccentric in regard to costume. His voice, however, told in the concerted pieces. The subordinates are truly miserable, and the few choruses most wretchedly executed. The orchestra too, which boasts amongst its members many of the best performers in Europe, is weakened, and the balance that ought to subsist between the stringed and wind instruments is destroyed, by a reduction of the violins, reduced not only numerically, but by the dismissal of some most excellent musicians, and the introduction of inexperienced persons. There are many reports afloat concerning this economy in the ostensible present; but it is rather too barefaced to talk of economy to subscribers who are required to pay 300 *guineas for a box*, when the theatre might be splendidly supported—when it might have the finest opera and ballet in Europe—for a subscription amounting to little more than two-thirds of this enormous sum, were the receipts properly expended, and the character of the house for punctuality in better repute abroad.

The opera of *Elisa e Claudio*, brought out here in 1823, performed twice, and then condemned for its intense dulness, is advertised; and about a dozen pieces have, it is said, been in rapid succession ordered for rehearsal, for the début of a Madame Briani; but all as speedily countermanded.

DRURY-LANE THEATRE.

A new Opera, under the title of *Englishmen in India*, written by Dimond, and composed by Mr. Bishop, was produced at this house on Monday, January 29th.

DRAMATIS PERSONÆ.

Sir Matthew Scraggs	Mr. Dowton.
Colonel Oswald	Mr. Cooper.
Captain Dorrington	Mr. Sinclair.
Captain Tancred	Mr. Braham.
Count Glorieux	Mr. Gattie.
Milton	Mr. Hughes.
Tom Tape	Mr. Harley.
Mirza	Mr. Wallack.
Lady Scraggs	Mrs. Davison.
Miss Sally Scraggs	Miss Kelly.
Poplin	Miss I. Paton.
Gulnare	Miss Stephens.

The drama is made up, with a few alterations and additions, from a comedy brought out some twenty-five years ago, called *Love in the East*; the latter, in some small part, founded on Marmontel's beautiful tale *L'Amitié à l'épreuve*, wherein the French writer paints the British character in colours so much more agreeable than those in which we too commonly exhibit our more liberal Gallic neighbours, that an enlightened Englishman blushes at the comparison.

A young officer in India, *Oswald*, in the heat of an assault and storm, has an Indian female infant thrown under his protection, who, when grown up, falls in love with her guardian and preserver. He, in his turn, after a separation of four years—at which time the action of the drama commences—finds *Gulnare* improved into a pretty young woman, and forthwith surrenders to her his heart, having always had an affection for her as a child. It uniformly happens in cases of this kind, that the true lovers misunderstand each other; and, deceived by the information of the friend under whose roof he had placed his charge, *Oswald* is led to believe that she is attached to his brother officer, *Tancred*. After many struggles, he therefore generously sacrifices his own passion, and makes the object of it miserable by relinquishing her to his friend. To avoid an union with the latter, the disappointed girl determines to accept the proffered protection of a kinsman, who has made a clandestine journey to Calcutta in search of her. They are, however, interrupted in their flight, and an explanation takes place, which gives the lovers to each other, to the satisfaction of all parties.

The secondary plot, and the characters introduced to support it, are borrowed from the regions of the broadest farce; but they make all those laugh heartily who are wise enough to be pleased whenever they can snatch the opportunity; therefore it would be worse than absurd to deny merit to this part of the opera.

There is nothing in the music of this piece that has drawn much attention to it; but it may appear to more advantage in the chamber than on the stage. As we shall, in all likelihood, have to examine it there, we withhold our opinion till that opportunity is presented. The whole together is successful; it draws company in abundance to the theatre; consequently it possesses qualities which the manager must prize, whatever critics may think of it.

COVENT-GARDEN THEATRE.

WINTER's opera, *Das Unterbrochene Opferfest* (*The Interrupted Sacrifice*) under the same title by which it appeared at the English Opera House last summer, *The Oracle*, was produced here on Tuesday the 20th of February. The parts are now cast thus:—

The Inca of Peru	Mr. Pearman.
Rocca	Mr. Isaacs.
Orano	Mr. Henry.
Villacuma	Mr. J. O. Atkins.
Attendant Priest	Mr. Thompson.
Mafferu	Mr. Phillips.
Fernando	Mr. Sapio.
Pedrillo	Mr. G. Penson.
Myrrha	Miss Paton.
Elvira di Calvada	Miss Hammersley.
Cellia	Miss Goward.
Sylvia	Miss H. Cawse.
Bora	Miss Henry.

So that the principal characters are assigned to nearly the same persons as represented them at the Lyceum. The change from Mr. Bland to Mr. Pearman, however, is a decided improvement.

This opera was brought out here with no great splendour, and the choruses were not in a very perfect state. The chief performers, however, exerted themselves very efficiently. Miss Paton was admirable; Mr. Phillips equally good in his line; Miss Hammersley highly respectable. Penson made as much of a dull part as was possible; and Atkins has just the voice for a *High Priest*.

For the programme of the opera, for translations of the poetry, and for the most popular pieces of music, we refer our readers to the 45th number of this work, published last September.

MEMOIR OF PIETRO GUGLIELMI

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tatas, which in melody, sweetness, and expression, were pronounced by many critics to surpass his own compositions. Hence, in 1793, Pope Pius VI., who was a most enlightened patron of the arts, and no stranger to the high esteem in which he [illegible], nominated Guglielmi to the distinguished appointment of Maestro di Capella at the Vatican. From this moment he adhered to the church style, and so far devoted himself to sacred compositions, [illegible] of his [illegible] were written.

He died at Rome on the 19th of November, 1804, universally regretted as a genius of a superior order, and what is [illegible], [illegible] as an honest man. He was succeeded by the celebrated Zingarelli, both as Maestro di Capella at the Vatican and [illegible] member of the Institute of France.

The [illegible] of Guglielmi was not less fruitful than original. His works are calculated to amount to more than 200. The most favourite [illegible] are considered to be [illegible] La Pastorella Nobile, La [illegible] [illegible], La Bella Pescatrice, which are at once remarkable for their [illegible] and [illegible], and for the spirit and [illegible] of the musical conceptions. Among his [illegible] the most distinguished are [illegible], La Clemenza di Tito, [illegible], and among his oratorios, La Morte d'Oloferne, and Debora e Sisara. In the opinion of Zingarelli, the latter is the chef d'œuvre of Guglielmi.

The general character of the works of this composer are [illegible], [illegible], simplicity, and [illegible] a light and admirable [illegible] the accompaniment [illegible]. His [illegible] are striking; Guglielmi's compositions [illegible] a high degree [illegible] [illegible] to the [illegible]; the manner also in which they are developed is clear and complete, and [illegible] a conformity to the character and situation. He was the first who knew how to give to concerted pieces all the effect of which they are susceptible, [illegible] of which later composers have [illegible] a [illegible] of the [illegible] [illegible].

Though [illegible] on other occasions, Guglielmi was [illegible] of his rights as a composer, and of the [illegible] of giving a proper check to the [illegible] of singers. He declared one day to Madame Mara, [illegible]: "My dear, [illegible] [illegible], [illegible] [illegible] [illegible] and [illegible] it." On another occasion he said to the [illegible]: "My friend, I [illegible] [illegible] my [illegible] and not yours." It will not be forgotten that Rossini made the same request to Velluti, [illegible] singing [illegible] of his compositions, [illegible] and here in his Aureliano in Palmira, one of the weakest productions of the great composer and [illegible] [illegible].

As a proof of the empire of some of the greatest and [illegible] singers, [illegible], it may be mentioned that David [illegible] the subject of this memoir [illegible] by refusing to take part in the duet in the [illegible]

[illegible]

singing at a piano, the [illegible] of the piece which the singer [illegible] was prepared to [illegible]. Guglielmi was inflexible, and rejected his [illegible]. What was the consequence? The duet in question was hailed with the most enthusiastic applause, and [illegible] to the [illegible] of the [illegible].

The compositions of Guglielmi are thus characterized by the following lines:*

"[illegible] [illegible] [illegible], [illegible] [illegible] [illegible],
[illegible] [illegible] [illegible] [illegible] [illegible] [illegible]
[illegible] [illegible] [illegible] [illegible]."

The [illegible] composition, [illegible] by Guglielmi in his latter years, has not [illegible] been [illegible] by [illegible] to that of [illegible].

Guglielmi left two sons, Pietro Carlo and [illegible]. The former was engaged at the King's Theatre as composer in 1810, at which time and the two or three following, he produced La [illegible] [illegible], Le [illegible], [illegible] [illegible], [illegible], [illegible] by Madame [illegible], &c. He was a better composer than [illegible] to the [illegible], and he stood his ground [illegible] as a genius or talent.

[illegible] made his début at the Argentina theatre in Rome as a singer, and was afterwards engaged at several [illegible] [illegible], but produced no effect, and afterwards established himself in Paris, where he was still residing some years ago.

ON THE MUSIC OF THE FIFTEENTH, SIXTEENTH, AND SEVENTEENTH CENTURIES.

The substance of the following article is extracted from the [illegible] volume of L'Histoire Littéraire d'Italie, by M. Ginguené, continued by M. Salfi, from whose portion of the work the [illegible] is taken. I have [illegible] [illegible] [illegible] the interesting subject [illegible] by [illegible] the [illegible] and by referring [illegible] the Flemish school of the fifteenth century, and the [illegible] upon the subject of which [illegible] particularly among the MSS. of the British Museum and elsewhere, will, I trust, enable me to throw fresh light.

F[illegible].

An observation of [illegible] [illegible] the [illegible], relative to the early part of the fifteenth century, has often been repeated. He says, that "from this period music flourished in the Low Countries, and that it was the Flemings who preserved and taught it to the rest of the nations of Europe and even to Italy." It is well known that [illegible] Duke of Ferrara, and Lodovico Sforza, Duke of Milan, entertained foreign singers at their courts. It is an incontestable fact, that Tinctor and Willaert, both Flemings by birth, were one at Naples, and the other at Venice. But is this sufficient to prove that the Italians had forgotten the doctrines of Guido and Marchetto, and that they had occasion to be acquainted with an art of which they [illegible] the first and [illegible] than any other nation?* The [illegible] of foreigners did not [illegible] the [illegible] of native artists. It may even be regarded as an argument that they were drawn to a country where the art was better appreciated, and where the number of [illegible] and chapels attracted and required a proportionate number of [illegible] and professors.

What would have been remarkable in the Low Countries [illegible] could not be so in Italy, where chapels and schools were maintained in great [illegible], as at Milan, Venice, Ferrara, Rome, Naples, Florence, [illegible], Mantua, &c.

At the beginning of the fifteenth century, [illegible]

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* [illegible] della [illegible], &c.

* A [illegible] of [illegible] singers and [illegible] of harmony, [illegible] full—a [illegible] and [illegible] of [illegible], [illegible] the distinguishing characteristics of this [illegible].

ON THE USE OF CONSECUTIVE FIFTHS.

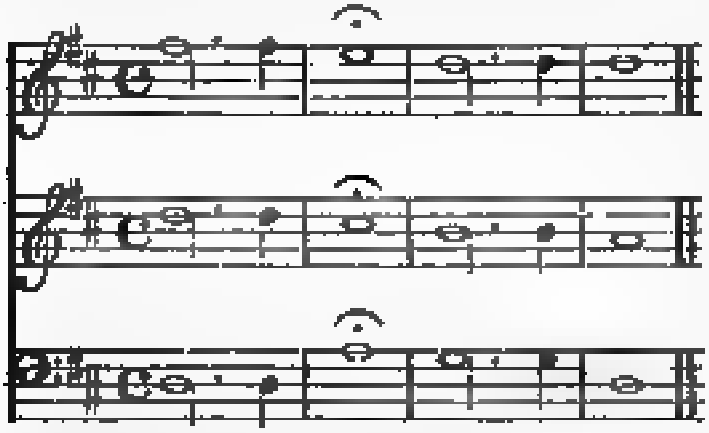
*To the Editor of the Harmonicon.**

Norwich, 19th February, 1827.

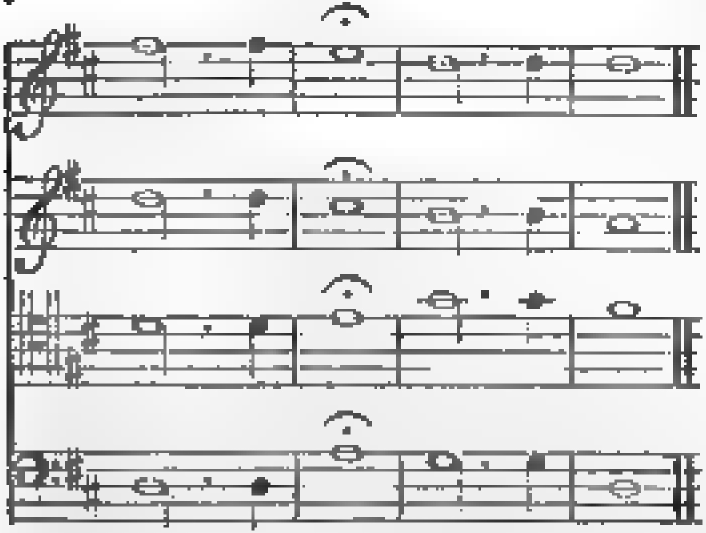
Sir,

Observing in the last number of your valuable publication, the observation of your correspondent G H, relative to the use of consecutive fifths, and the general rule of all authors forbidding their introduction, I beg to send you the following observations upon the subject, extracted from a manuscript work on Composition, which it is hoped will tend, in a great measure, to throw light upon the subject generally, and explain what seems to have puzzled your correspondent, as well as the celebrated Reicha,—the reason why consecutive fifths produce a bad effect.

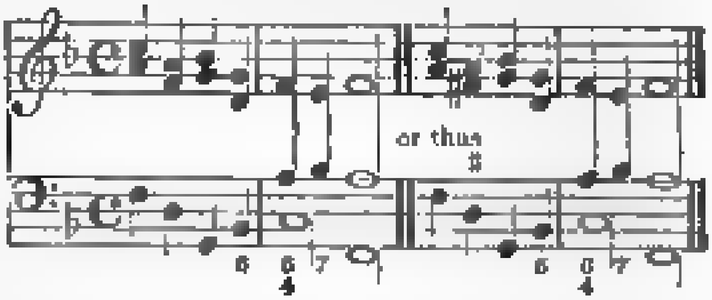
With respect to consecutive fifths in similar motion, a reasonable objection to them appears to be, that if they are perfect they produce the same melody in two different keys; which objection immediately ceases if they are reversed, or if the consecution is not sufficient to produce melody. See the following example from Paxton :—



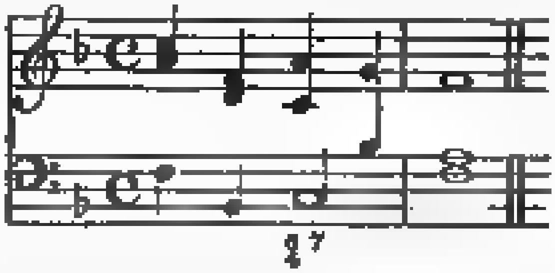
In this example, the consecutive fifth is only a part of a melody, which is afterwards completed, but as the gradual progression of common chords is to be considered amongst the licenses, it is to be observed that such a consecution is least desirable. The preceding passage, however, would be considerably qualified by being in four parts, thus :—



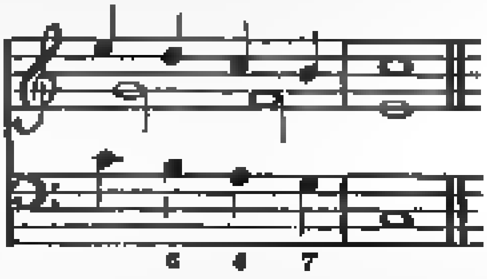
Although an imperfect fifth, followed by a perfect one, does not produce the same melody in two keys, yet, according to Mr Kollmann's opinion, the want of a resolution of a discord is felt. But this may be in part supplied by the bass, or some other part, taking the note, or some octave of the note, on which the resolution should have taken place. This want of resolution is not felt in a succession of perfect fifths. There appear to be two cases in which perfect fifths may succeed each other, even in three parts; first, when the key-note falls a third and afterwards a fifth, secondly, when the key-note falls a fifth, as in both instances the fifth that is found in the second chord was heard in the first. Thus the key-note falling a third and afterwards a fifth, is illustrated by the following examples ;—



In the first of the above examples, the note D falling a fifth is felt as a simple dominant, and in the second, the major chord of D announces G minor, which however is not confirmed. The progression of the dominant seems calculated to divert the ear more than the intervals which compose its chord. The next example illustrates the second case of the key-note falling a fifth.



In this example the second chord is felt as a subdominant, and an inversion of the imperfect cadence takes place. Although the second chords in these examples might take other progressions, the above seem the most natural. There are consecutions of fifths that are very tolerable, even in three parts, from the chords in which they occur being inverted. See the following ;—



This succession is rendered agreeable by the last chord in the bar being a tonic dominant, and also by the two upper parts being distinct melodies. The same melody in two keys may also arise from a succession of fourths, but in a succession of chords of the sixth, the disagreeable effect is generally removed by the two lower parts moving in thirds. Supposing, however, that fifths may be admitted where melody does not exist, the same privilege may with greater reason be extended to fourths. With respect to consecutive unisons and octaves, those in similar motion evidently lessen the number of parts, whilst those in contrary motion do not; as Dr. Callcott has shewn in his beautiful Glee, "It was a *Friar of orders grey*."

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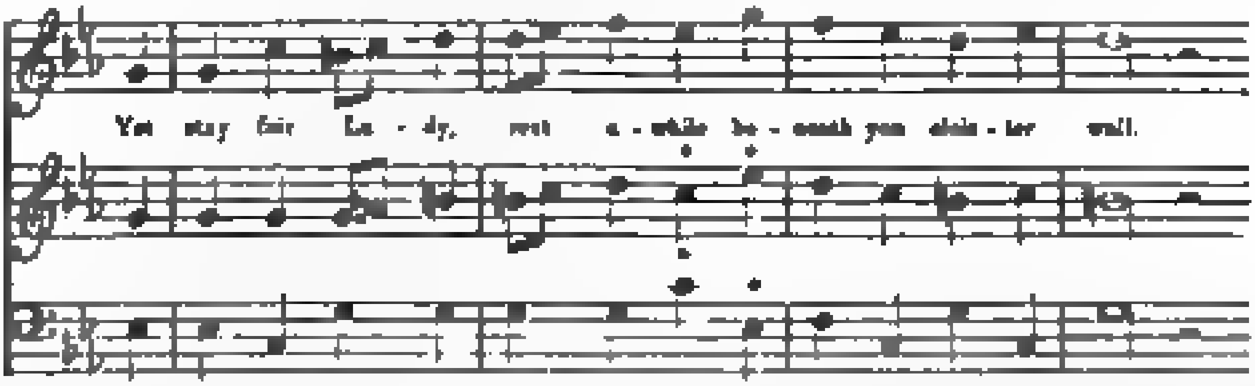
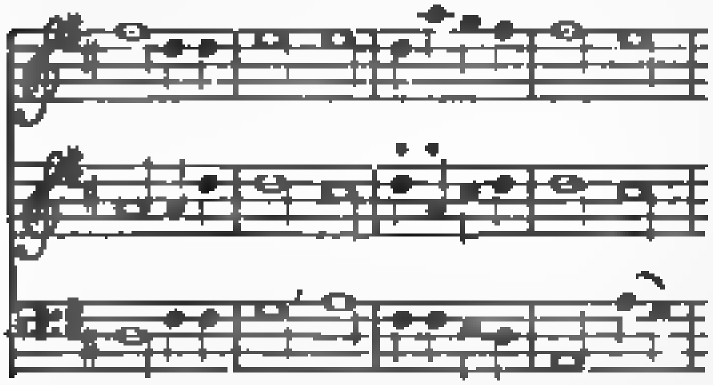
* Wishing to promote free discussion on all musical subjects, we willingly give insertion to our correspondent's letter; but desire it to be understood, that we do not concur in some of the opinions which the author of it seems to entertain, and, moreover think that the fifths in his second and fifth examples are neither "qualified" nor "tolerable."—Editor.


Yet stay fair La - dy, rest a - while be - neath yon clois - ter wall.

Here the second rising a third, and the bass falling a sixth, evidently produce different melodies. See the asterisks. The following is from Mr. Webbe's Glee, "Glorious Apollo:"—



In the third bar of this example, there is unison followed by an octave between the two trebles, as denoted by the asterisks. Thus, if a succession of fifths causes the same melody to be heard in two keys, the effect becomes really disagreeable whereas unisons, or octaves, produce no other ill effect than that of lessening the number of parts, unless, as Mr Kollmann observes, they produce irregular crossings.—I am, Sir,

Yours most obediently,
James Taylor.

Dr. BURNEY'S LETTER TO HAYDN

[Referred to in page 4.]

Chelsea College, Aug. 19, 1799.

My dear and much-honoured Friend,

The reverence with which I have always been impressed for your great talents, and respectable and amiable character, renders your remembrance of me extremely flattering. And I am the more pleased with the letter with which you have honoured me, of July 15th, as it has pointed out to me the means by which I may manifest my zeal in your service, as far as my small influence can extend. I shall, with great pleasure, mention your intention of publishing your oratorio *Della Creazione del Mondo*, by subscription, to all my friends; but you alarm me very much by the short time you allow for solicitation. In winter it would be sufficient, but now (in August) there is not a single patron of music in town. I have been in Hampshire myself for three weeks, and am now at home for two or three days only, in my way to Dover, where I shall remain for a month or six weeks, and where I shall see few or none of the persons whom I mean to stimulate to do themselves the honour of subscribing to your work. I wish it were possible to postpone the delivery of the book in England till next winter. The operas, oratorios, and concerts, public and private, seldom begin in London till after Christmas, nor do the nobility and gentry return thither from the country till the meeting of Parliament about that time. Now, three months from the date of your letter, my dear Sir, will only throw your publication to the middle of October, the very time in the whole year when London is the most uninhabited by the lovers of field sports, as well as music.

I had the great pleasure of hearing your new quartetti (Opera 76) well performed before I went out of town, and never received more pleasure from instrumental music: they are full of invention, fire, good taste, and new effects, and seem the production, not of a sublime genius who has written so much and so well already, but of one of highly-cultivated talents, who had expended none of his fire before. The Divine Hymn, written for your imperial master, in imitation of our loyal song, "God save great George our King," and set so admirably to music by yourself, I have translated and adapted to your melody, which is simple, grave, supplicating, and pleasing. *Le cadenze particolarmente mi pare nuove e spontanee*. I have given our friend, Mr Barthelemon, a copy of my English translation to transmit to you, with my affectionate and best respects. It was from seeing, in your letter to him, how well you wrote English, that I ventured to address you in my own language, for which my translation of your hymn will perhaps serve as an exercise; in comparing my version with the original, you will perceive that it is rather a paraphrase than a close translation; but the liberties I have taken were in consequence of the supposed treachery of some of his Imperial Majesty's generals and subjects, during the unfortunate campaign of Italy, of 1797, which the English all thought was the consequence, not of Buonaparte's heroism, but of Austrian and Italian treachery.

Let me intreat you, my dear Sir, to favour me with your opinion of my proposition for postponing the publication of your oratorio, at least in England, till March, or April, 1800. But whatever you determine, be assured of my zeal and ardent wishes for your success, being, with the highest respect and regard,—Dear Sir,

Your enthusiastic admirer and affectionate Servant,
Charles Burney.

Al Celeberrimo Signore Giuseppe Haydn, in Vienna.

WELSH MUSIC.

To the EDITOR *of the* HARMONICON.

SIR,

I have had the pleasure, and, I may add, the advantage, of perusing the *Harmonicon* from its commencement to the present time, and I have ever found that candour, impartiality and moderation pervaded its reviews of musical publications, and that whenever a little *contrary motion* occurred between you and your correspondents, it seldom produced any very jarring effect.

In noticing Mr. Neate's excellent arrangement of *Tri Chant o Bunnau* (Three Hundred Pounds), you observed, "The Welsh have very few native airs, most of those ascribed to them are of Irish origin, and we much deceive ourselves if the above be not amongst the latter, for it possesses all the tenderness that characterises the melodies of unfortunate Erin, and is devoid of that uncouthness which, with three or four exceptions, marks those of more happy Cambria."

This, Sir, is not fair, nor is it by any means correct, for I can produce proofs sufficient to convince you, that the Welsh have a vast number of genuine native melodies[*]. In the first place, you will find, in the *Archeology of Wales*, vol. iii., no less than one hundred and seventy five pages of the ancient notation of the Britons, some of them bearing the date of 1200. The originals of these are now preserved, they are, of course, written in the bardic characters[†]. The very names of a number of the Welsh airs bespeak them genuine, and a few exceedingly old, for instance, there is an air called *Castell Tywyn* (Town Castle,) whereas there are no traces of a castle now to be seen in the neighbourhood.

To decide now which is Welsh and which Irish, or Scots, would be a difficult task, for the intercourse between the different islands was very great formerly, and consequently we may fairly infer that one borrowed (I will not say stole) from the other, for we find that *Gruffydd ab Cynan* (Prince of Wales), whose father had fled to Ireland during the feuds in Wales, came to Cambria, "stocked in music," and he became the patron of the bards and minstrels. In 1100, he called a meeting (or *eisteddvod*) of the Irish, Scots, and Welsh minstrels, at which he issued a code of laws for their guidance. These were exceedingly strict, and scrupulously adhered to. (Vide a translation in Dr. J. D. Rhys's *Welsh Institudes*.)

Hence we may conclude that a similar character pervaded the national melodies of the different clans, and surely the Welsh have an equal right with their neighbours to claim a few as their own.

I have by me now a vast number of airs, decidedly Welsh, which I have from time to time collected, and lately a reverend friend of mine has presented me with a most valuable collection in MS., which he had made after *thirty years'* research among the Welsh harpers. He gives the same melody in two or three different ways, as he found it performed by various persons. Many of these are exquisitely sweet, but mostly in minor *keys*.

Whether the Welsh be allowed to claim more than "three or four" melodies, which are not "uncouth," they certainly can claim the honour of patronising the bards and minstrels more than any other country, and consequently of handing down both the poetry and music of olden days. *Eisteddvodau* (sittings of bards and minstrels) have been held in various parts of the Principality from time to time, since the reign of Cadwalader, in the seventh century, at which premiums and medals have been awarded to poets and musicians, and within these few years the Royal Cambrian Institution, founded on one which flourished fifty years back, has, by its patronage, encouraged modern genius, and many a flower, which might have wasted its sweets on the lofty hills of Cambria, has been fostered; and the Society in Powis has been the means of sending two young men of talent to Jesus College, Oxford. This, I am sure, Mr. Editor both you and your readers will allow to be praiseworthy.

I inclose you a Welsh air, which I trust you will insert in your next Number, and I shall close my spun-out remarks with a specimen of the ancient notation, remaining,

Sir,

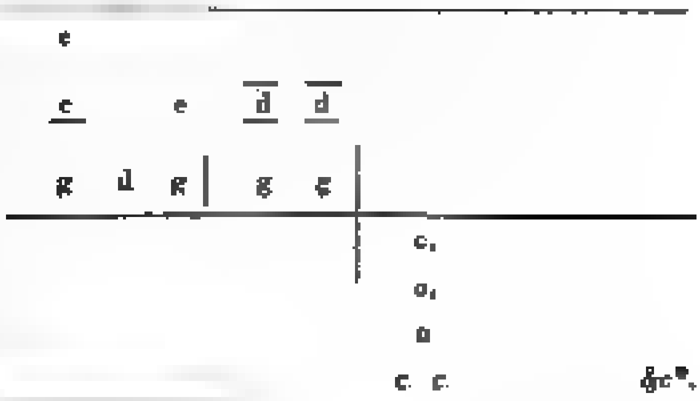
Yours respectfully,

JOHN PARRY

March 12, 1827.

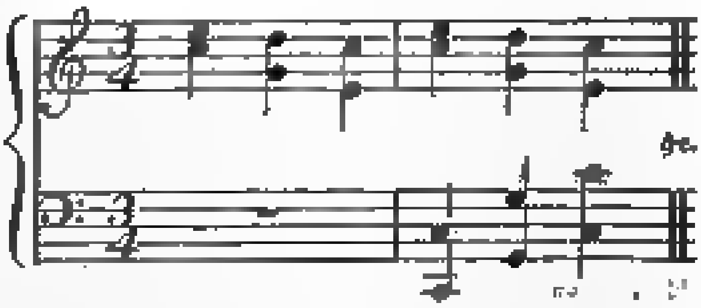
(From a MS. of the 11th Century.)

CAN Y PROPHWYD DAFYDD.



The above deciphered—

THE SONG OF DAVID THE PROPHET



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[*] Mr. P. would not convince us by means of any music noted down in 1200, that *Gruffydd ab Cynan* did not, previously to 1100, bring with him into Wales all the best music that he had heard during his sojourn in Ireland.—ED. HAR.

[†] Vide *Historical Notices*, respecting Welsh music, in the Transactions of the Royal Cambrian Institution, page 300.

[*] Had you proper types, I would send the original bardic characters, which are exceedingly simple. The alphabet is inserted in the *Cambro-Briton*, vol. i. p. 21.

P. S. The *Pennillion* singing with the Welsh harp is quite unique, nothing of the kind is to be found in any country besides Wales, and it is not so easily accomplished as may be imagined, for the singer is obliged to follow the harper, who may change the tune when he pleases, also perform variations, while the vocalist must keep time, and end precisely with the strain. Those are considered the best singers who can adapt stanzas of various metres to one melody and who are acquainted with the twenty-four measures, according to the bardic laws and rules of composition. The singer does not commence with the strain, but takes it up at the second or third bar, as best suits the metre of the pennill he intends to sing,—and this is constantly done by persons who are totally unacquainted with music!

Review of Music.

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[illegible]

[illegible]

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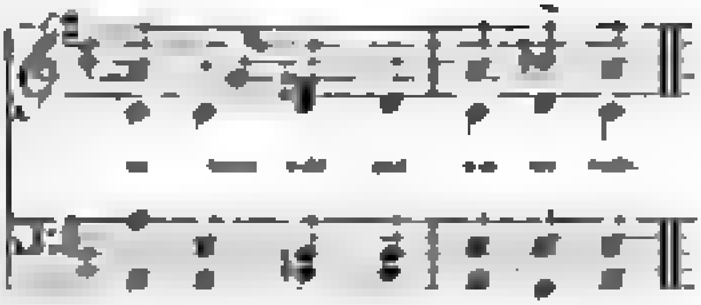


[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

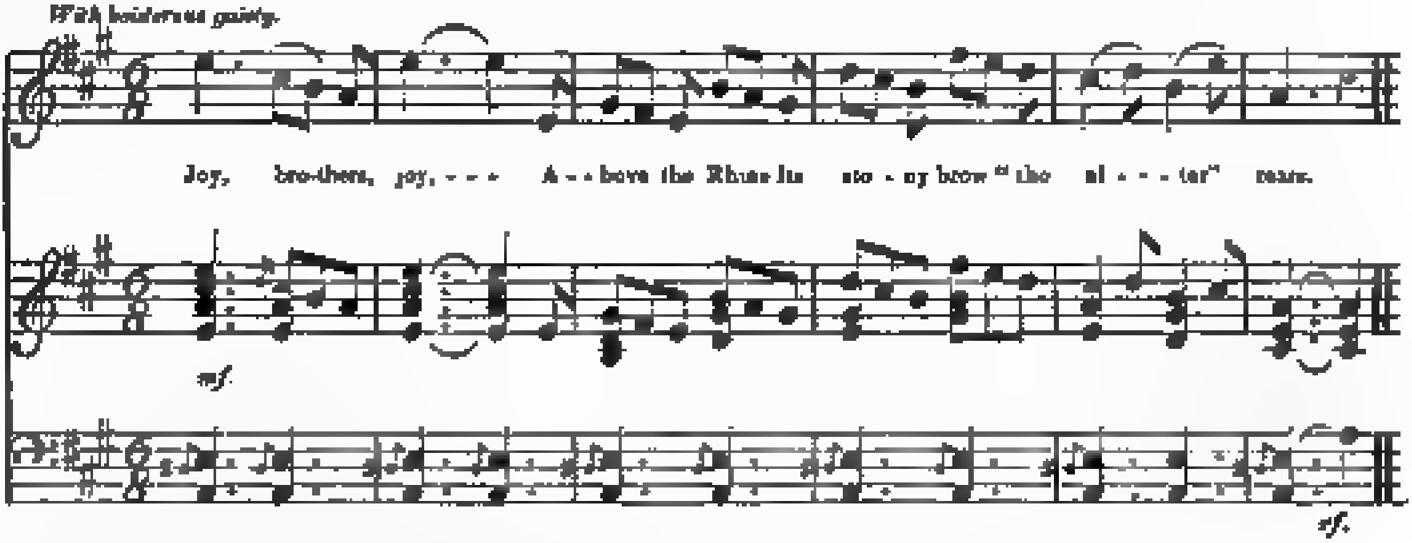
the advantages, arising from reiteration, that belong to the ballad, without its monotonous effect. There is much to admire in this, particularly the slow part, though, as a whole, it is rather too long.

The second, Gisella, for three voices—two sopranos and a base—is in the style of some of Dr Callcott's most popular glees. The words are dialogue and narrative blended, which naturally throw the music into solo and what may be called chorus. There is novelty in the opening of this, and so much merit in other parts, that it will most likely be very favourably received. In the 15th bar of page 10, either the E flat should be revoked in the last half of the bar, or extended to the next. This is evidently an *erratum*.

The next in succession, The Mouse Tower, is for the same number and description of voices. It is the story of an uncharitable and cruel bishop, who converted his garner into a trap, to which he set fire when he had caught several of his flock, men, women, and little ones, therein, and, *sans cérémonie*, burnt them to death. For this he was visited in a tower, to which he had fled for security, by a plague of mice, who, *sans façon*, ate him up, "mitre and all," says the legend. The subject has not warmed the composer, and though the music somewhat resembles W Knyvett's pretty glee, "*The Bells of St. Michael's Tower,*" yet it will never be ranked among Mr Bishop's happy efforts.

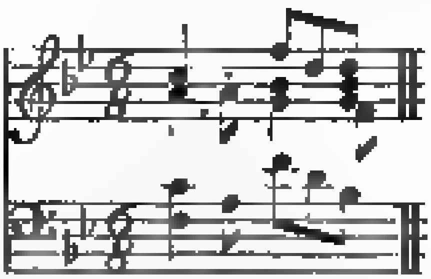
The fourth introduces Sir Hilchen of Lorch, one of those heroes who, by courting danger and a mistress at the same moment, escapes one by escaping with the other. The song is for a soprano, though sung in the person of the valiant knight, who, most probably, had no pretence to such a voice. The air is in the gayest dancing measure, and will be sure to animate its hearers for the time, though it may not leave any lasting impression. In this the composer employs the French expression, *avec intention*, because he thinks that it is more to his purpose than any other "term of expression" with which he is acquainted. Now, as we are decidedly inimical to an increase of musical terms, especially when borrowed from a language so foreign to the art as the French is, we would suggest that, as Mr. B. has used his own language generally through the book, the words *with meaning*, or, perhaps, *with archness*, might have answered his purpose every whit as well in some respects, and much better in others. But if he deemed it advisable to give the direction in another tongue, why not have adhered to the Italian, which is the conventional language of music?—*con intenzione* would have had as much force as what he has chosen *con astuzia*, perhaps, still more.

The Song of the Vine-dressers follows, consisting of but two stanzas, both to the same air, which is strikingly gay, and almost as exhilarating as the juice which the labours of the singer tend to produce. The drone-base is here not only very characteristic, but skilfully employed the annexed extract will give a correct idea of its effect, and indeed of the whole song.

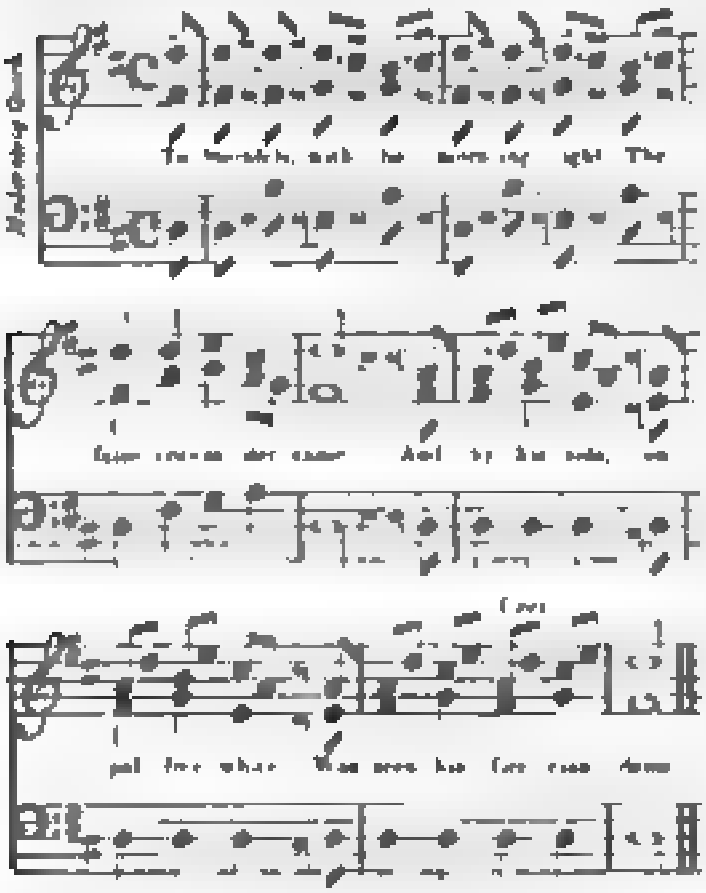

With boisterous gaiety.
Joy, bro-thers, joy, - - - A - - bove the Rhine its sto - ny brow "the al - - - tar" rears.
mf
sf

The next is The Seven Sisters, which, like the first of these, has a burden, sung in chorus at the end of each stanza. This is one of the most pleasing of the set, the choral part, or *refrain*, for two sopranos, a tenor, and base, is original, and as good in effect as new in design. The measure of the verse, in the present instance, is so exceedingly irregular and hobbling, and so entirely sets rhythm at defiance, that no blame can be imputed to the composer for yielding to necessity, and limping occasionally with the poet.

The seventh, Lurley, is very simple and engaging. It is first set for a single voice, then harmonized for two sopranos and a tenor. In the latter form it is even more soothing and pleasing than in the former. We do not, however, take much delight in such harmony as the following, page 70, bar 6:—



We now arrive at the last and best of the set The Brothers, for two sopranos and a base. This, like the third, is made up of colloquy and narration mixed—of alternate solo and chorus—therefore, as the other, after the models left by our ingenious countryman. But, the general plan excepted, there is no imitation here, the composer has manifestly struggled for originality, and his efforts have been rewarded by success. Of the many new points in this, a few at first sound quaint, but the ear soon becomes reconciled to them. There is, however, at page 91, fourth bar, a 4th and 3rd, accompanied by a natural 6th on the sub-mediant, to which we suspect few will be brought, by any habit, to listen with pleasure. But this, perhaps, is hardly worth noticing. We have more satisfaction in pointing out a tender, charming passage, page 95, at the words "Long have I nurs'd a lovely flower;" the contrast of this to the sentiment and tones of defiance which precede it is well conceived and ably executed. The subjoined fragment of the chorus, more than once repeated, produces a very agreeable effect; the melody and style, too, are admirably suited to the poem, which there relates the story.



We take our leave of the musical part of this volume in such good humour, that we withhold some intended remarks on a few errors in accent, which we have encountered in our progress. We observed them with more regret, because they might have been so easily avoided.

The poetry of the present work will add considerably to Mr. Planché's reputation. He has put us in possession of several tales that have long been the delight of the wonder-loving Germans, and which will be little less interesting to the admirers of romance in this country. He has enriched his translation by some good imagery, and clad it in unaffected language. If now and then the measure be disagreeably irregular—a strong case of which occurs in the sixth—it must be imputed to an over-scrupulous closeness of the copy to the original, though we cannot help wishing that, in the instance alluded to, a sacrifice had been made to the music of the verse.

The four lithographed prints are exceedingly pretty views on the Rhine; and in the title-page is a view of Frauenlob's tomb, in the cloisters of Mentz cathedral.

1. Theme, *composed by* C. M. von Weber, *arranged, with Introduction and Variations, for the* Piano-Forte, *by* J. P. Pixis, *Op.* 60. (Cramer and Co. *Regent Street.*)
2. Brilliant Variations *on an Austrian Waltz, for the* Piano-Forte, *by* Charles Czerny, *Op.* 14. (Cocks and Co. *Princes Street, Hanover Square.*)

It is no easy matter now to give any thing like an appearance of novelty to variations; the incalculable numbers of them that have been called into being, during the last thirty years, seem almost to have exhausted every possible mutation. Yet, occasionally composers of genius come forth with what is at once confessed to be new, though, with a sigh, we must admit that these are something like those "angels' visits," that are "few and far between." M. Pixis, however, has, in the above publication, travelled more out of the common track than is usual in the present day. Perhaps this is to be attributed, in a great measure, to his Theme, which, like most things that proceeded from the creative mind of Weber, is distinctly marked by originality of thought. The subject, *à la chasse*, in E flat, is short, but striking. The variations on it are only five in number, but they reach eleven pages, for the last of them is carried out to a considerable length as a coda. The second of these is clever, the third introduces some of the modern interweaving of fingers; the fourth shews a little good modulation; and the fifth much brilliancy. This piece requires an able performer, with a powerful hand. It is animating, not very complicated in texture, and good practice.

No. 2, is a very charming waltz, and a great favourite in most parts of Germany, Vienna in particular, at the court-balls of which city it is invariably called for. The variations to it were composed for Master Liszt, the musical prodigy who was here a year or two ago. They are entirely in the *bravura* style, therefore difficult. Some parts of them are effective, but altogether they may be considered as more ingenious than pleasing. Those, however, who are industriously disposed, will find a few improving passages, and three or four that may otherwise reward their labour and assiduity. The waltz itself, which is well suited to the generality of performers, will be found in the musical part of our last number.

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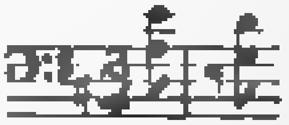
1. Thema *by* Sussmayer, *with* Variations *and an* Introduction *for the* Piano-Forte, *composed by* G. F. Simms. (*Welsh & Hawes, 246, Regent Street.*)
2. Scotch Air, "*The Falls of the Clyde,*" *arranged with* Variations *for the same, by the same.* (Mayhew and Co., 17, *Old Bond Street.*)
3. Rondo, *composed and arranged for the* Piano-Forte, *by* T. S. [illegible] (*The Author, Bath.*)
4. Irish Melody, The [illegible], *with eight* Variations *and an* Introduction, *for the* Piano-Forte. *Composed and published by the same.*

The air of Sussmayer, No. 1 of the above, is exceedingly simple, pretty, and, like most German melodies of this class, depends much on the clearness and regularity of its rhythm. Two or three of the variations are pleasing; the rest *à l'ordinaire*; but the Introduction is both elegant and new; we seldom meet with anything of the kind so good.

"*The Falls of the Clyde*" is an air that now stands in no need of praise. Most of Mr. Simms's variations on it are sufficiently in character, and agreeable. But we advise him not to insert so many graces: let him leave a few of them to the taste of the performer, or the master. In truth he loads his page with turns, half of which, at least, might well be spared. In the second variation the following notes occur four times



The quaver rest is no apology for such a succession, which might have been avoided by making the A rise to B.

Mr. Rabbone shews in his rondo that he is not sluggish in his pursuit of originality. He has to a certain extent succeeded, but rather at the expence of grace. There is, notwithstanding, great enterprise manifested in the whole of this, and many spirited passages are the result. The second bar of page 2, we suppose contains some error of the engraver; that bar and the next cannot be intentionally connected in such a manner. The passage of chords at page 4, is very good and effective.

No. 4 is built on a good melody. The introduction and variations prove that their author is not always bound in search of novelty.

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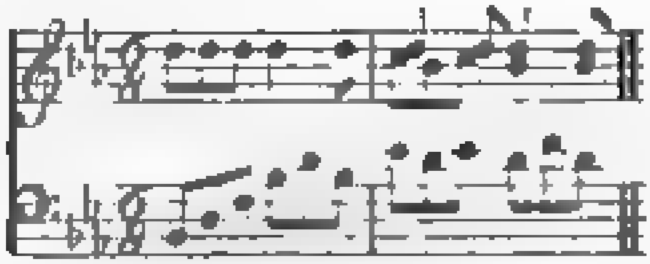
1. Punchinello, *a characteristic* Fantasia *for the* Piano-Forte, *composed by* M. Mariell. *(Goulding & D'Almaine, Soho Square.)*
2. Variations, Waltz *and* Coda *on the Chorus* "Nel silenzio," *in* Il Crociato in Egitto, *composed for the* Piano-Forte, *by* Jerome Payer. *(Wessel & Stodart, Soho Square.)*
3. Euterpe, *a Collection of Modern Pieces for the* Piano-Forte, *selected from the Works of Foreign Authors, No. 1. (Ewer & Johanning, 20, Tichborne Street.)*

Really M. Mariell's *Fantasia* is so comical a thing, that it passes our comprehension. From the explanations by which six out of the thirteen pages are loaded, we conclude that it is meant to be a musical description of the adventures of Punch, as daily exhibited in this metropolis; but we cannot perceive much analogy. For instance, when the Turk is knocked on the head, the blows are imitated by chords. Now positively there is nothing like harmony in such business. M. Mariell's method, if he meant a joke, might have indicated hanging. Then, again, Judy enters, scolding her profligate spouse in half notes. Whole notes would surely have better expressed the extremes of her anger. The merriment of the gay sinner is described in this passage:—



Such a discordant crash would have been more successful in intimating a quarrel between the hero of the drama and his wife, than in describing lightness of heart and hilarity.

But in the title-page of this piece is lithographed a drawing by Cruikshank, giving a view of the renowned puppet-show:—Punch, in one corner, exulting in his wickedness; "the black gentleman,"—as M. Mariell delicately calls the awful person,—peeping in at the other, full of delight at the mischief; and Mrs. Judy, in a most remonstrative attitude, in the centre. Below are the spectators, not less interesting in our eyes than the scene above us in theirs; and by the side of the show box stands the trumpeter, perfectly savage by Punch's wit, capital as it is, but unluckily not new to poor [illegible], whose posture of calm resignation, with half-closed, weary eye, and eyebrow raised into a fixed arch, by the operation of habitual surprise at the undiminished effect of his partner's efforts, exceed any thing we have ever seen from the pencil of this excellent artist. We will not then attempt to conceal the delight afforded us by so admirable and entertaining a sketch, which we are sure will reward the purchaser of the present publication, though the contents of the inside may not be equal to the exquisite graphic prologue on the out.

No. 2 are a few ingenious variations on one of Meyerbeer's most original compositions. Payer is a resident of Vienna; he has produced some clever things of the light kind; and made many very good arrangements of operas, ballets, &c.

No. 3, *Euterpe*—(a good name is half the battle)—contains a sonatina by Diabelli of Vienna, and a rondoletto by Kuhlau, a German, settled, we believe, at Copenhagen. These are both short, perfectly easy, and adapted to young players.

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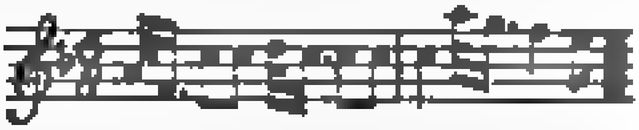
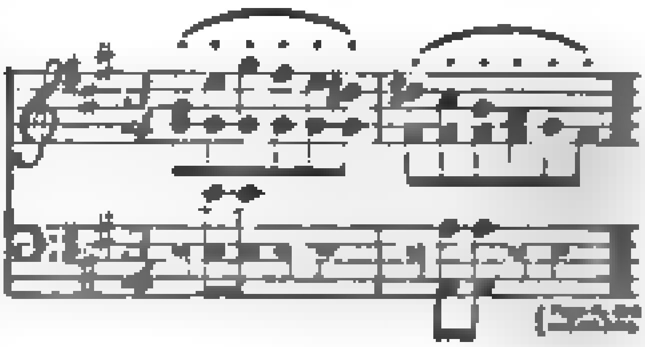
1. Parody on "Cherry Ripe," *in the Venetian, Russian, Polish and German styles, composed for the Piano-Forte, by* W. T. Long. *(Willis & Co., 55, St. James's Street.)*
2. Charmante Gabrielle;
   Le Garçon Volage;
   La Baigneuse au bord du lac;
   Au clair de la lune;
   All arranged as Rondos for the Piano-Forte, by the same. *(Preston, 71, Dean Street, Soho.)*
3. Rondeau pour piano, *for the* Piano-Forte, *composed by Master* William A. King, *aged 11 years. ([illegible], Hunter Street, Brunswick Square.)*

Mr. Long begins by calling his variations on the air "Cherry ripe," a *parody*, though we presume he meant parodies—not that either is remarkable for correctness. The air is in itself very pleasing, but it is not improved by the following jerking version of it, with which Mr. L. sets out:—



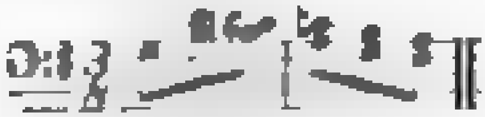
This he calls the *Venetian* style. Why, we have yet to learn. Then we have a specimen of the Polish style:—



[illegible]

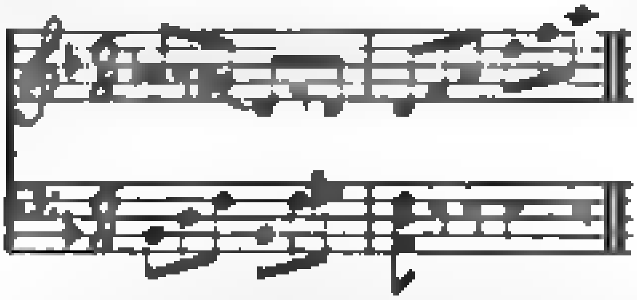
If this be like the harmony of Poland, we will steer clear of Warsaw in our musical travels. Mr. L. terms this "an agreeable mélange." We would say, *de gustibus*, &c., but that the proverb is abominably musty.

We now come to *Charmante Gabrielle*; alas! no longer very charming: conjured into three-eight time, allegretto, and beginning with a chromatic bass—



which, considering that the beauty of the air consists in its simplicity, rather surprised us.

Le Garçon Volage commences with a bass on the same principle; only much more affected, and still less appropriate. In the second page the composer would fain show his profundity, and introduces something in the form of an enharmonic interval,—viz.



But "a little learning is a dangerous thing:" if the second note in the treble be a♯, it should rise, being an extreme sharp sixth to c, its bass. In fact, however, it is only a b♭ over again. The g♯ in the bass is correctly written, but it ought, for the above reason, to rise to a.

The third and fourth of these are also full of chromatic notes, equally inappropriate to the airs, which, being simple in themselves, and short in their present forms, are, we presume, meant to be likewise easy.

The youthful author of No. 3 ought to be encouraged to proceed steadily in the study of music: he has talent, and shows a taste for melody, the principal thing in the art. This his first essay is very animated and pleasing; but we hope that the praise which it will produce will not tempt his friends to let him be considered in any other light than as a mere learner for years to come. If, after having been for once indulged, and reasonably gratified, we must admit—he be suffered to go on publishing before he is thoroughly instructed in both the theory and practice of the art, he will run the risk of being disappointed in his hopes of becoming, in due time, a composer of eminence.

Select Airs from the opera of La Schiava in Bagdad, *by* Pacini, *arranged for the* Piano-Forte, *with a* Flute *Accompaniment, (ad lib.) by* J. F. Burrowes. (Goulding, D'Almaine, & Co., *Soho Square.*)

With the exception of three or four pieces at the utmost, this opera is a feeble imitation of Rossini; but it is new, in name at least, to this country, though one of Pacini's earliest productions, having been composed some years ago. Novelty at the present, as well indeed as in every other age, is the grand thing sought after by the majority of ill-educated amateurs, to the great injury of the art, the progress of which must necessarily be slow, while its classical works are superannuated in less than five years after they become generally known, and made to give place to any inferior matter, provided it be fresh from the pen of some composer of quite recent date.

This arrangement is exceedingly well executed by Mr. Burrowes, and though he could not, as an adapter, give to it what it did not itself possess, yet he has made all that he has chosen for the present book as agreeable to the ear, and as fit for the two instruments, as his materials would allow.

Quartett *from* Winter's Opera, The Interrupted Sacrifice, *arranged with* Variations *for* Two Performers *on the* Piano-Forte, *by* Gustavus F. Harris. (Boosey & Co., 28, *Holles Street.*)

This is the quartett published in our fourth volume, and is decidedly the most popular as well as the most pleasing thing in the opera. It forms into an agreeable duet, and four of Mr. Harris's variations are in good keeping with the general style of the piece; while two of them depart rather widely from it. As a whole though we like its effect much; and if the performer find it too long, which we think not impossible to be the case, it is very easy to abridge it by the omission of the least captivating of the six variations.

La *Fleur de Souvenir. Premier Recueil de* Romances *et* Quadrilles *Français, Ouvrage composé par* A. Dus-sauce. (Boosey & Co., *Holles Street.*)

This containing both vocal and instrumental music, we know not how to consider it, so have placed it by itself, between the two classes.

We have here six Romances and a Quadrille; the former set to French words. The Romances show taste and talent, though no vast share of originality, the rarest of all musical commodities at the present moment. But the composer writes like, and for aught we know is, an amateur; his harmony is frequently very erroneous, and his accompaniments therefore are as often offensive to the ear as hostile to the melody. A little correction might have put all this to rights, and have given M. Dussauce's productions a fair opportunity of being heard to advantage. How much it is to be lamented, that when this assistance might be serviceable it is not always asked!

Three of the Romances are headed by a lithographed design; but these do not much augment the value of the publication, which however is otherwise brought out in an uncommonly neat manner, with an emblematical title-page.

VOCAL.

Lanza's *Abridgment of his work on the* Art *of* Singing, *containing all the necessary Instructions and Rules, Scales, Solfeggi, Ballads, Duetts, Trios, &c., &c. In Two Books.* (Chappell, 135, *New Bond Street.*)

If the two parts of the above publication, containing more than seventy pages in each, be an abridgment, what must be the extent of the entire work? We cannot but be thankful that the latter never came under our critical inspection, for it would most likely have put our patience to a trial, and, had we analysed it, would, in all probability, have exhausted that of our readers. We cannot imagine by what expansive process a practical treatise on singing was so swelled out that for a mere abridgment of it upwards of a hundred and forty folio pages are required; unless, indeed, a great portion of it consist of songs, glees, and every other species of vocal music; in which case the work might, undoubtedly, have been [illegible] till no ordinary shelf would hold a single copy.

But Mr. Lanza [illegible] experience that a great book is a great evil, prudently submitted [illegible] to the operation of [illegible], and thereby saved it from the fate that had been impending over it at its birth. The consequence is, that the work has lost in weight, but gained in vigour. In this [illegible] state, we have no [illegible].

The first part consists of Rules and Scales, together with some Solfeggi. All of these are [illegible] in principle, but the explanations are worded in so obscure and [illegible] a manner, that it requires no little labour and perseverance to extract their meaning. This is not to be wondered at [illegible] a language foreign to them on a subject that requires the utmost perspicuity, [illegible] absolutely necessary.

The second part is filled, all but seven pages, with songs and duets chiefly English, composed by Mr. Lanza. Some of these have merit; but we cannot add, that we trace in them any decided marks of genius.

The author having already reduced his original very considerably, may think the advice we are about to offer [illegible]; yet we must counsel him to abridge his directions still further. Let him also get his principles clearly expressed, and his language carefully corrected; his publication will then be satisfactory to himself, useful to others, and add to a reputation which he has already earned by the share he had in the musical education of our popular native singer, Miss Stephens.

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1. "Together then we'll fondly stray," song by Miss Cawse in the "Castle of Sorrento," composed by Thomas Attwood. (Chappell, 50, New Bond Street.)
2. Duet, "Child of the Sun," the Poetry by E. [illegible], Esq., sung by Messrs. Welsh and [illegible], composed by T. W. [illegible]. (Welsh & Hawes.)
3. Cavatina, "Lady, [illegible]," composed by Mrs. [illegible]. (Goulding & D'Almaine.)
4. Duet, "To the [illegible]," sung in the Romance of the Flying Dutchman, at the Adelphi Theatre. Composed by Geo. Herbert Rodwell. (Same publishers.)
5. Ballad, "Return, O my love." Ditto. Ditto. Ditto.
6. Scena and Air, "The winds are high," the words by [illegible], sung by Mr. Phillips, and composed by C. [illegible]. (Chappell.)
7. Canzonetta, "O primo affan," composed by Signor Le [illegible]. ([illegible], [illegible] Street.)
8. "Now all is still around me," an Invocation to Madness, written by J. [illegible], Jun., composed by Thomas H. Severn. (Mayhew, 17, Old Bond Street.)
9. Song, "It pains me to [illegible]," composed by the same. (Mayhew & May, 11, [illegible] Street.)
10. "There is a mystic thread of life," written by Lord Byron.
11. "Oh! had my fate," written by the same.
12. "Oh, there are [illegible]," written by the same.
13. "The [illegible]," written by Burns.

Composed by Maria [illegible]. Published by the Author, [illegible], Regent Street.

One of the evils attending the composing for the theatre is, that if the drama fails, the music suffers the same fate. No. 1 of the above is a case in point; the opera for which it was [illegible] set out with no success; therefore Mr. Attwood's song, which was really received with very marked applause, and encored both nights that the Castle of Sorrento was performed, fell, in the theatrical sense of the word, with the piece. It will, however, survive, in an independent state, if an able and charming composition has power to make its own way; for we cannot say much of the words, which are a good specimen of the nonsense usually supplied to the regular theatres of this [illegible] nation. This song requires a tolerably expert singer to do it justice; in such it will be no acquisition, for it is one of the best things that we have ever had to notice. [illegible].

The duet, No. 2, has a great deal of pleasing melody in it, and is well put together: it is in the good English style; and the imitative bars of an elegant and [illegible] part, are managed with judgment and taste.

No. 3 is a very delightful production, [illegible] tenderness and expression, full of very natural melody, and accompanied by a [illegible] harmony; and we cannot [illegible] a word of [illegible]. [illegible] would be the task of criticism were it only [illegible] on such compositions as Mrs. [illegible] has [illegible] presented to us.

Not [illegible] much the same direction, (except [illegible]) we have hardly aware of the progress which music has made within these walls. The duet, No. 4, is a clever composition, dramatic and [illegible] pleasing. The ballad also is pretty, though not more remarkable for novelty than most other modern productions. But it is correct, both [illegible] and grammatically; and this is something worth, particularly at a moment when we find our [illegible] theatres so lax on the latter very important point.

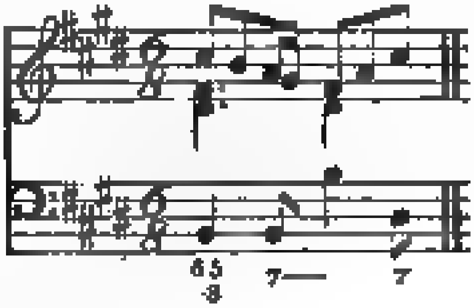
Mr. [illegible] has [illegible] denominated his composition a Scena and Air; had he taken into the [illegible] which is not over very [illegible], he would have called it a [illegible]. There is much merit in the whole of this: the first part of the air, "Oh, [illegible]," is a sweet melody; the remainder of it is spirited and well adapted to the words, and the final movement, in triple time, is [illegible] and well set. The poetry is from Byron's *Bride of Abydos*, the first stanza of Canto II., [illegible].

No. 7 is by a young composer: there is a natural, pleasing melody flowing through it, and the whole together shows taste, though there are parts of it which Mr. Le [illegible] will, a year or two hence, think susceptible of [illegible] and open to correction.

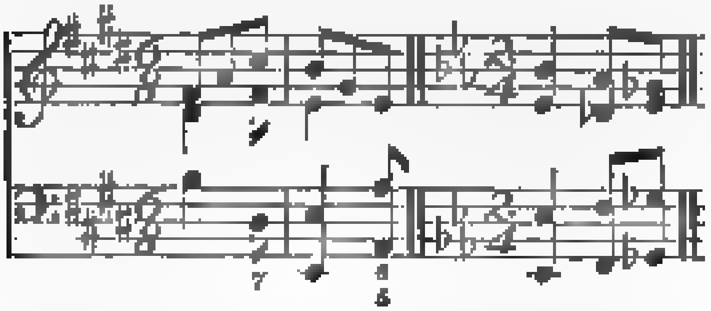
The Invocation to Madness, No. 8, shows an abundance of imagination and creative [illegible]. Parts of it belong to a very superior order of [illegible] composition; but it [illegible] [illegible]: the accompaniment, that is, the harmony, might be [illegible] improved, and the [illegible] [illegible] stands in need of alteration. A little attention, or some friendly advice, will easily supply such errors, where there is a [illegible] fancy; the rest will come, without much expenditure of time or patience, if there be the good sense to acknowledge defects, and the industry to remedy them.

The song, No. 9, by the same, is quite in a different style: it is a pleasing, elegant composition. From these two proofs of Mr. Severn's talents, we are induced to recommend his [illegible] [illegible] of them.

The last four songs in the above list, from No. 10 to 13, are [illegible] to us; they are by a lady, and we are unwilling to even whisper an unpleasant truth to a votary of her sex. Still, as critics, we must direct ourselves of all gallantry that is incompatible with truth, and tell Maria Hinckesman (we know not whether Madame or Mademoiselle,—Mistress or Miss) that she would do well to advise with some able professional friend ere she again ventures before the tribunal of the public. She has figured the base of one of these songs quite unnecessarily, and, we regret to add, most erroneously, unless indeed, which we cannot help suspecting to be the case, she confided this charge to some incompetent person, and never examined the proofs. We will give one instance out of many:—



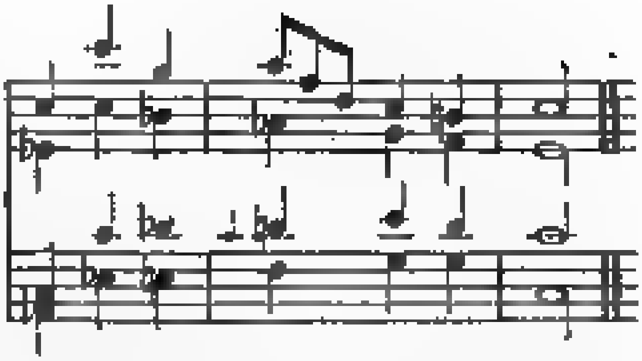
such harmony as the following must have escaped her notice by some strange accident —

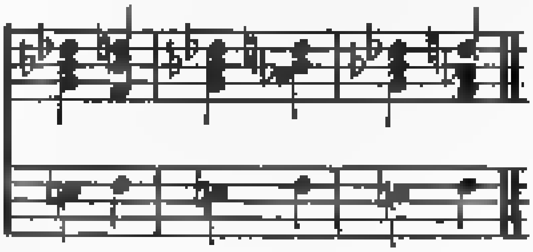


These few hints will, we trust, induce the fair composer to revise every line of her songs, and we earnestly counsel her never to let any more of her productions slip out of her portfolio, till she has a well-founded conviction that they are quite fit to meet the public eye, and to reach the public ear.

*** Out of respect to the quarter whence we conjecture the following communication comes, we insert it at full length but we must add, that our opinion on the subject remains unchanged. In scores it is not unusual to see notes written *incorrectly in point of theory*, in order to render them more practicable to the performer. We could add a multitude of instances to those quoted by our correspondent, but they are only to be palliated on the ground of expediency, which cannot be pleaded in the case of a keyed instrument. The last example given by our correspondent from Beethoven's Symphony in C, only confirms what we had said.

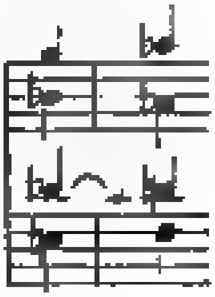
" A 'Constant Reader' will be obliged to the Editor of the Harmonicon by the insertion of the following remarks, in reply to an observation made in the last number, wherein it is stated, page 46, that the ascending D flat in the following two bars of Mr Moscheles' *Rondeau Expressif* ought to have been written C sharp. It however appears, that Mr. Moscheles, according to the most esteemed writers and the rules of composition, is perfectly justified in writing it D flat. The D flat is here a diminished 7th, which, though a dissonant, is not necessarily resolved in all cases; for example,



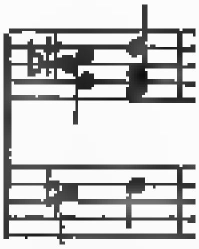


N.B. Which last is the motion of the harmony used by Mr. M.

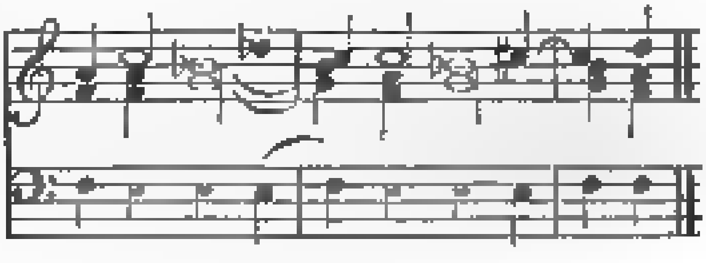
Thus has it been used by the greatest writers. The using of the D flat in the composition alluded to, supposes an omitted resolution to C, which instead of making a common chord, makes a chord of the sixth, thus:



The writing it C sharp would have led into D major or minor, C sharp being the leading note of that key, thus:



Such an enharmonic change to modulate to an inversion of the D minor chord is found for example in the first movement of Beethoven's Sinfonia in C major.



" *March*, 1827."

Foreign Musical Report.

[illegible]

[illegible]

[illegible]

PARIS.

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

The Ancient Concerts.

FIRST CONCERT.

[illegible]

ACT I.

Overture and Dead March. (Saul.) [illegible]

[illegible]

ACT II.

[illegible]

Trio and Chorus. God save the King.

[illegible]

[illegible]

[illegible]

we have heard it;—there was a sad settling of the pitch when the organ struck up for the repeat in chorus, a repeat for which we see no reason whatever, and which completely destroyed the tender and plaintive simplicity of the sentiment. Miss Johnstone must be cautious of flattening in such airs as that thus. She sang it, however, upon the whole, exceedingly well. "Gratias agimus" is not exactly the song for Madame Caradori Allan, but this correct singer must please to a certain extent in whatever she undertakes.—We were sorry to see the name of [illegible] tacked to the bit of unintelligibility that followed, and which, whether intended for prose or poetry, we really could not make out: neither is the music much to our mind. Miss Stephens was elegantly correct but too tame. She seemed afraid of doing too much [illegible], and therefore made too little.

Jupiter, for the opening of the second act, was very good, but we had heard him last year;—we should have been better pleased with the andante in a flat or a minor; however, we will not quarrel with the *Thunderer*. The duet from Graun's *Te Deum* was very sweetly sung; and we were not more gratified than surprised by the admirable effect of Miss Stephens's lower tones.

Instead of saying anything about the 98th Psalm, we take the opportunity of welcoming to the orchestra a lady who, as Miss Travis, was always pleasing as well as respectable in everything she undertook; that, as Mrs W. Knyvett she will lose any of that talent which distinguished her, is quite impossible: that she may arrive at a more refined pitch of excellence, highly probable.

Madame Caradori was more than usually successful in "Venga a voi," and the chorus came in with great precision. Mr Millar (we have not been favoured with this gentleman's name before) and the Lord Thurlow were equally interesting to us: of the two, we rather give the preference to Millar, he being the best awake.

Mozart's exquisite, heart-soothing quartetto followed, but the Thurlow had ceased to sleep, and the rustling of departure commenced.

SECOND CONCERT.

Under the Direction of His Grace the Archbishop of York, for His Royal Highness the Duke of Cambridge, Wednesday, March 14th, 1827.

Act I.

Overture Chorus, "O come, let us sing" Air, "O come, let us worship" Chorus, "Glory and worship"	(*Anthem.*)	Handel.
Solo and Quartet, "In my distress"		Marcello.
Quartet and March, "O voto."	(*Idomeneo.*)	Mozart.
Concerto 4th.	(*From his Trios.*)	[illegible]
Duet, "[illegible]"		Marcello.
Glee, "When winds breathe soft"		Webbe.
Recit. acc., "Solitudini amiche" Song, "Zeffiretti lusinghieri."	(*Idomeneo.*)	Mozart.
Recit., "The bright Cerulean" Air and Chorus, "[illegible]"	(*Shepherd's Ode.*)	Handel.

Act II.

Sinfonia in D Chorus, "Kyrie eleison" Quartet, "Benedictus." Chorus, "Hosanna." Air, "Agnus Dei." Chorus, "Dona nobis."	(*From a Service.*)	Mozart.
Recit., "Behold thy Champion." Song, "Return, O God of Hosts."	(*Samson.*)	Handel.
Quartet and Chorus, "This is the day."		Croft.
Movement from the Lessons		Handel.
Glee, "Blest pair of Sirens."		Stevens.
Recit. acc., "Chi per pietà" Song, "Deh parlate."	(*Il Sacrifizio d'Abramo.*)	Cimarosa.
Recit., "Rejoice, my countrymen" Chorus, "Sing, O ye heavens."	(*Belshazzar.*)	Handel.

The directors appear to be fully aware of the wishes of the greater part of the subscribers to bring back these concerts to their ancient dignity and interest by the introduction of classical novelty. The selection of this evening clearly shows it, for a finer one we never remember to have heard, or one more remote from trifling mightiness. The whole was admirable, and, in relation to the solemn season of the year, most appropriate;—and yet we sadly fear that these laudable efforts will be resented, and probably overcome by that class of subscribers who, as it is their own, love the chattering of [illegible], more than the rich and soft breathings of it. The praises of [illegible] having been once tasted, will not be readily relinquished by them, and in spite of Mozart and Cimarosa, the *Shepherds and Shepherdesses* may carry the day. Still, we trust the noble directors will not give up the point without a resolute and persevering struggle.

The concert opened with an anthem of Handel, full of dignity and fire: we have repeatedly panegyrised it. Then came a very sweet quartet of Marcello, beautifully sung; and Miss Stephens was in her most classical style. Mr Lindley, however, was rather too *fidgety* on his violoncello; and we wish this remarkable performer to consider, oftener than he does, the times and seasons when to flourish, and when not. The solemn and affecting quartet from the *Idomeneo* of Mozart properly prepared us for the march which closed this exquisite scene;—perhaps if the dignity and solemnity of a priestly procession be considered, the slow march in the Flauto Magico may claim the superiority; but for pathos and delicacy of melody there never was such a strain composed. "Pretty."—"Very."—"A little heavy though."—"Yes, rather a heavy concert, I think. I hope they'll give us the [illegible] this season, and that charming chorus.—Something laughing from the stage.—Alas! —hear the bagpipes!"

"When winds breathe soft" could not possibly have been better sung, and we have rarely heard it so well. In this department of her art, Mrs. W. Knyvett is without a rival. We were delighted again with that lovely composer, Mozart.—Madame Caradori's singing makes the dullest things soft—this was in excellent tune.

The second act, commencing with Mozart's exceedingly spirited Sinfonia in D, was followed by a very fine selection from one of his Services. The "Benedictus," though not equal to the *Requiem* version, highly tender and affecting; the "Agnus Dei" soothing in the extreme, and delicately sung by Mrs. W. Knyvett. The correct and chastely serene style of her execution of it was highly creditable to her good taste and feelings. The "Dona nobis pacem" was unequal to the rest of the selection; there is a clamorous bustle about it not at all suited, in our opinion, to the quiet supplication conveyed by the words. Passing our march of excellence, we only pass over what we have before so frequently praised. We think Madame Caradori was more powerful than last year in "Chi per pietà"—She appeared, at least, to understand the composition altogether better. And we must not close, without congratulating Mr Phillips, if not upon any great addition of physical strength to his voice, upon a much higher conception of his author's sentiments, generally; upon his having attained more confidence and stable demeanour; and, what is better than all the rest, more energy:—still, he is not Bartleman; and we have that opinion of his good sense, as to give him full credit for believing so himself.—He has done much, but he has still much to do. However, he has plenty of time before him.

THIRD CONCERT,

Under the direction of the Earl of Darnley, Wednesday, March 21st, 1827.

ACT I.

Selection from the Oratorio of Saul.	HANDEL.
Overture.	
Chorus. How excellent.	
Recit. Already see.	
Song. O Lord, whose mercies.	
Symphony.	
Recit. Whence comest thou?	
Dead March.	
Air. Brave Jonathan.	
Chorus. Eagles were not.	
Song. In sweetest harmony.	
Chorus. O, fatal day.	
Grand Chorus. Gird on thy sword.	

ACT II.

Overture.	(*Don Giovanni.*)	MOZART.
Duet, Deh! prendi.	(*La Clemenza di Tito.*)	MOZART.
Recit. acc. Now strike.	(*Alex. Feast.*)	HANDEL.
Chorus. Break his bands.		
Recit. Hark, the horrid		
Song. Revenge!		
Hymn of Eve. How cheerful.		DR. ARNE.
Duet. I my dear.		TRAVERS.
Concerto 7th.		CORELLI.
Song. In quel [illegible].	(Giulio Sabino.)	SARTI.
Glee. Come, live with me.		WEBBE.
The Answer. If Love and all the world.		WEBBE.
Recit. acc. [illegible]		CIMAROSA.
Air. [illegible]		
Double Chorus. Gloria Patri.		LEO.

AFTER the rich treat of last Wednesday, we were but ill prepared for our disappointment of this evening.—We say disappointment, without the slightest reference to the intrinsic excellence of the magnificent selection from Saul, but, because it has been so unceasingly dinned in our ears one season after another, without the least variation of song, chorus, or recitative. The noble director might have given us another opening overture at least; but no: he thought, probably, that because it was inappropriately introduced on the first evening as a prelude to the Funeral Anthem, it was right to repeat it in its proper place.—We congratulate Mr. W. Knyvett on the *beautiful* bit of recitative that was so judiciously assigned to *him*; nothing could exceed the energetic effect he gave to it! Poor Dorrant looked, we thought, a little sheepish in the Amalekite, as if half afraid of answering King David's questions. We forgot, in a former critique, to notice the effect of the trombones in the Dead March; they are rather too much for the room:—a more subdued tone would give to the movement more solemnity.

Miss Stephens is forgetting sadly that tenderness does not necessarily exclude animation. The Governor, in the "Critic" of Sheridan, says something to his daughter Tilburina about "bleeding tenderness, and Cupid's baby woes!" We have heard this favourite, and deservedly favourite warbler, with much greater pleasure in the song of "Sweetest harmony:"—we are sorry that she has to sing it so often; but, if it is to be sung, it should be sung *carefully* at least.

We were all on the tiptoe of expectation for the opening of the second act.—For the truly magical overture to Don Giovanni we had not been prepared; and still less were we so for the cruel disappointment which we sustained by the omission, and the substitution of a sinfonia:—one of Mozart's finest, it is true, and had the whole of it been performed, we should have been satisfied with the change;—but in a garbled state—deprived of the last brilliant movement—we should have preferred, to Mozart so amputated, *Hail to the Wind with variations!*

"Deh! prendi" is very well, but there is nothing particularly striking about it:—a succession of thirds and sixths skilfully and tastefully introduced, must always be pleasing to the ear, and the present composition has little else to recommend it. Miss Wilkinson supported Madame Caradori Allan in it extremely well, and we think the young lady's voice has acquired more strength, and that she sings with more confidence and spirit.—Mr. Phillips's "Revenge," with Harper's trumpet accompaniment, must always be a treat;—he quite succeeded in the "Ghastly band;" he gave to the performance of it all the rich colouring of a picture, and brought the grisly shape before our eyes.

Though we never have, and never can approve of the introduction of psalms and hymns at these concerts, yet, it is impossible for us to pass over in silence Arne's sweetly-devotional air, sung as it was, and as we would always wish to hear it sung, by Miss Wilkinson: it brought us back to "auld lang syne," and all its most soothing and delicious associations; and we were more affected by it, than we should have been by a much loftier strain. Miss W. sang it feelingly but simply and plainly. After this deserved praise, we will say nothing, one way or the other, about her second song.—It is not her fault, however, that her songs are not, generally speaking, so judiciously, as they might be, chosen for her. Travers's spirited canzonet was well given by Vaughan and Phillips, but it is totally unfit for the Ancient Concert Room. Vaughan did it more justice, than justice was done by him. What sort of tenor singers Travers had to write for, we know not; but in these days the best of them, (and Vaughan is on the top of the tree, if we must not give him a branch to himself) might grumble a little with some reason at being kept, as in the instance before us, so long in alt.

On Madame Caradori's "Il mio cor" we have nothing new to remark. She sang it, as she always does, with great feeling and sweetness.

The Philharmonic Concerts.

SECOND CONCERT, Monday, March 5, 1827.

ACT I.

Sinfonia in E flat.	MOZART.
Scena, Mr. Sapio, "Ah! perfido."	BEETHOVEN.
Fantasia, Clarinet Obligato, Mr. Willman.	BAERMANN.
Air, Signor Zuchelli, "Now heaven in fullest glory shone." (The Creation.)	HAYDN.
Overture, Oberon.	C. M. VON WEBER.

ACT II.

Sinfonia, No. 2.	HAYDN.
Aria, Miss Stephens, "Parto, ma tu ben mio," Clarinet Obligato, Mr. Willman (La Clemenza di Tito.)	MOZART.
Concerto MS. Violin, Mr. Kiesewetter (first performed in this country.)	MAYSEDER.
Recit. and Air, "Oh! ruddier than the cherry," and Trio, "The flocks shall leave," Miss Stephens, Mr. Sapio, and Signor Zuchelli (Acis and Galatea.)	HANDEL.
Overture, Egmont.	BEETHOVEN.

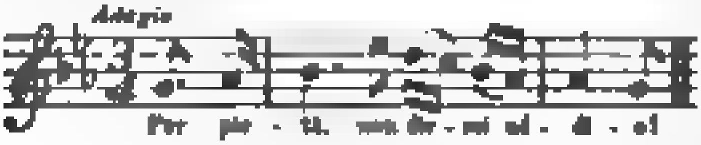
Leader, Mr. F. Cramer.—Conductor, Mr. Cramer.

IF it were allowable "to compare great things with small,"—a fine art with one not liberal—we should say, that this second concert resembled one of those culinary products that is occasionally met with, the various ingredients of which are all excellent taken separately, but so ill-proportioned when mixed together, as to give to some a fatal predominance over others. Thus, to Mr. WILLMAN's admirable, unmatched clarinet, was assigned one-fifth of the performance, not to mention its share in the first symphony;—the key of E flat had too decided a preference shown it, while the minor prevailed painfully in the second act. Hence, though everybody approved the component parts, yet all felt that the whole in combination stood greatly in need of contrast, and wanted that relish which the musical banquets of the Philharmonic Society usually possess.

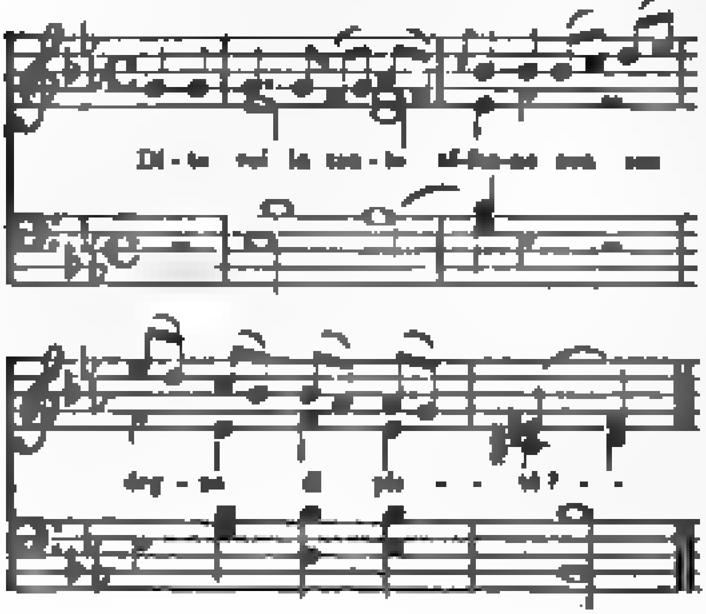
But though there was too much of sameness in the selection, the performance of it was as nearly perfect as is possible. The Symphony of MOZART went off with uncommon spirit; the minuet was encored. HAYDN'S Fifth Grand, less known than most of the same set composed for Salomon, is really interesting; there is something about it that may be termed conversational: the Andante in A flat lulls by its calm, elegant motive, and the finale, in C major, leaves the hearer in an agreeable, if not a high state of animation. The overture to *Oberon* produced an effect almost magical; the orchestra now thoroughly comprehend it, and give a character to it which a circumscribed theatrical band cannot impart. *Egmont* was not less successful; but it is to be regretted that the company will begin to depart when the last piece commences, and that so many should consider it as a voluntary to play them out, or as if only intended to drown the voices of the link-boys bawling out for the carriages. The performances close at an early hour, the egress is convenient, why therefore such a bustle, such a disturbance of those who are willing to remain and inclined to hear, when not more than a few minutes are to be gained by putting the whole room into confusion!

The fantasia for the clarionet was played with the utmost nicety and brilliancy: we have never heard WILLMAN'S equal on this instrument; the variations however were rather too long, and too much in the common style of such things. Mr. KIESEWETTER'S concerto in A minor was everything that could be wished: his harmonics in the andante movement were as surprising for their intonation and accuracy as charming in effect. The first and last parts of this were by some thought rather heavy, on account of the continuance of the minor key; but the true connoisseurs were not amongst the number.

Mr. SAPIO sang Beethoven's expressive, lovely cantata in very good taste. This is the most eloquent and impassioned of all his vocal compositions: how full of energy the declamatory part, and how replete with tenderness the delicious air:—

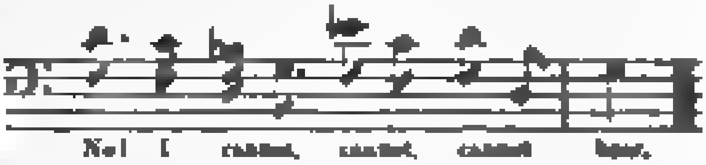


not less charming is the slow part of the last movement:—


Di - te voi in tan - to af-fan-no non son
deg - na di pie - - - tà? - -

This, though now performed by a tenor, with the words altered, was composed for a soprano, and should be sung in the character of either Ariadne or Dido. It is rather too high for Madame PASTA, otherwise it is exactly calculated for her fine dramatic style.

The aria from MOZART'S *Tito* was charmingly sung by Miss STEPHENS, her low notes—which, by the way, are becoming the best part of her voice—told here very effectively. The accompaniment was, as usual, inimitable. Sig. ZUCHELLI, in Haydn's fine air, and in Handel's characteristic song, showed the versatility of his powers, and was no less warmly than deservedly applauded. In the beautiful trio too, "The flocks shall leave the mountains," he was equally successful; but in this we shall never forget BARTLEMAN'S feeling, particularly his added impatience in the passage:—



These two pieces from *Acis and Galatea* were rather unfortunate in being brought so close together. *Polyphemus* shouting out for "a hundred reeds" to make himself a pipe, laying by his pine-tree, which he had used as a walking-stick, and ogling Galatea with his single gigantic eye,—had no sooner finished his thundering song, than the nymph exclaimed, "Cease, O cease, thou gentle youth!" The audience could not chose but smile,—at the expense, we fear, of the directors, for neither Gay, the poet, nor Handel, the composer, ever dreamt of such a sequence.

THIRD CONCERT, Monday, March 19, 1827.

ACT I.

Sinfonia, C minor	BEETHOVEN.
"Benedictus," Miss Stephens, Mr. Braham, and Mr. Phillips.	CHERUBINI.
Quintetto, two Violins, two Violas, and Violoncello, Messrs. F. Cramer, Oury, Moralt, Lyon, and Lindley.	MOZART.
Scena, "Qual suono," Mr. Braham (Il [illegible].)	ZINGARELLI.
Overture, Euryanthe.	C. M. VON WEBER.

ACT II.

Sinfonia in D.	MOZART.
Aria, "Deh, se piacer," Miss Stephens (La Clemenza di Tito.)	MOZART.
Septetto, Piano-forte, Flute, Oboe, Corno, Viola, Violoncello, and Contra Basso, Mrs. Anderson, Messrs. Nicholson, Ling, Platt, Moralt, Lindley, and Dragonetti.	HUMMEL.
Terzetto, "Mandina amabile," Miss Stephens, Mr. Braham, and Mr. Phillips.	MOZART.
Overture, Tamerlan.	WINTER.

Leader, Mr. Kiesewetter.—Conductor, Sir G. Smart.

THE third concert was on the whole a more agreeable performance than the former, though not numerically so rich in *chefs-d'œuvre*. The symphony of BEETHOVEN was marvellously performed; that of MOZART not less so, but not being so difficult in point of execution, the merit of the band is not so strikingly exhibited in this as in the other. The C minor symphony however should have been placed in the second act, for beautiful as that of MOZART is, it is nevertheless thrown a little into shade by being heard so soon after the splendid and greatest orchestral work of BEETHOVEN. The overture to *Euryanthe* gains on every fresh hearing: the beautiful episode in this*, a *Largo* of fifteen bars, excited a breathless attention.

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* See HARMONICON for May last, where this *Largo* is printed.

The overture to *Tamerlan* is the best of Winter's compositions in this class, and makes a good finale.

Mozart's quintet in C was delightfully performed. What a galaxy of talent! The masterly and charming septet by Hummel, was executed by Mrs. Anderson with a precision, expression, and effect very rarely equalled, and followed by an applause to which the epithet 'enthusiastic' may be applied without exaggeration. This composition is Hummel's best work, and gives him a very exalted place amongst the great musicians of the German school.

The *Benedictus* of Cherubini, and the terzetto of Mozart, are very pleasing pieces of mild life, as they would be termed in a sister art. It is almost needless to say that they were admirably sung. The scena by Zingarelli was composed for Mr. Braham, who did it that justice which the author well knew it would always receive from such a master of vocal art. Miss Stephens's "*Deh! se piacer*" was sweetly sung. Here again the richness of her lower tones was conspicuously displayed; and the allegro movement was given with great spirit and feeling.

The Academic Concerts.

FIRST CONCERT, Monday, March 10th, 1828.

PART I.

Funeral Anthem on the Death of H. R. H. the Duke of York; composed expressly for this occasion by Wm. Crotch, Mus. Doc., Professor of Music in the University of Oxford, and Principal of the Royal Academy of Music in London. "The joy of our heart is ceased."

Quartetto, Madame Caradori Allan, Mr. Terrail, Signor Begrez and Mr. Phillips, "Benedictus" and Chorus, "Hosanna in excelsis." (*Requiem.*) Mozart.

Recit. Mr. Braham, "Deeper and deeper;" and Air, "Waft her, Angels." } (*Jephtha.*) Handel.

Recit. and Air, Miss Stephens, "Farewell." } (*Jephtha.*) Handel.

Concerto, Violin, Mr. Kiesewetter. Mayseder.

Air, Miss Paton, "Gratias agimus." Clarionet Obligato, Mr. Willman. Guglielmi.

Scene from the Creation. Haydn.

Recitative, accompanied, Mr. Braham, "In splendour bright." Grand Chorus, "The heavens are telling."

PART II.

Grand Sinfonia, No. 9. Haydn.

Recit. ed Aria, Madame Caradori Allan, "Deh! parlate." (*Il Sacrifizio d'Abramo.*) Cimarosa.

Terzetto, Miss Paton, Signor Begrez, and Sig. Zuchelli, "Quel sembiante." (*L'Inganno Felice.*) Rossini.

Aria, Signor Zuchelli, "Ah! se destarti a vita." (*Pietro di Provenza.*) Rossini.

Recitative, Miss Paton and Sig. Zuchelli; and Sestetto, Madame Caradori Allan, Miss Paton, Miss Wagner, Signor Begrez, Mr. Phillips, and Signor Zuchelli, "Sola, sola." (*Il Don Giovanni.*) Mozart.

Overture to *Prometheus.* Beethoven.

Leader, Mr. F. Cramer.—Conductor, Sir George Smart.

The committee of management of the Royal Academy of Music have commenced a second season of concerts, and, as the above programme evinces, upon a plan which promises to the subscribers a larger proportion of really good music than was presented to them last year. But let the managers be cautious lest in avoiding one evil they fall into another; lest in escaping from the insufferable insipidity of Nicolini, Pavesi, Mercadante, &c., they reject all novelty, and surfeit their audience with that which, though excellent, has been reiterated for years past at every concert, public and private, at all Oratorios, Music-meetings, &c., usque ad nauseam. With a little industry it is no difficult task for those who are well acquainted with the works of the great masters, to find an abundance of delightful compositions that would now seem new, because forgotten. Let these be revived, but give them a freshness by the mode of performance. We do not however by any means wish to discountenance absolute novelty: it always had and always will have a charm;—we only object to the [illegible] which some singers, Italian ones particularly, are too apt to choose, if allowed to select for themselves, and of which these concerts last season yielded a most plentiful crop. A little activity, directed by a correct judgment, will generally find a sufficiency of new and good compositions every year to mix with classical music, and thus produce an agreeable contrast and a variety of styles, satisfying all tastes, as well as supporting and encouraging the art.

Dr. Crotch's Funeral Anthem, composed we understand in a very short time, and partly when the author was confined to his bed, is a production that will add much to his fame. He has avowedly borrowed, for the opening of it, the Dead March in Saul, to which, by means of additional and very ingenious harmonies, together with an augmented number of instruments, he has given a new, and in our opinion, an improved effect; though the cognoscenti are not quite agreed on this point, some complaining of so bold an innovation, and others affirming that the simplicity, grandeur, and merit of the composition are hereby considerably lessened. The *Benedictus* from Mozart's *Requiem* succeeded this very properly, and was ably sung. Braham's scena from *Jephtha* is universally allowed to be one of his triumphs; indeed it is the triumph of the vocal art. Not less charming in general, but in a different style, is Miss Stephens's performance of "Ye verdant plains," and "Farewell, ye limpid springs," though on the present occasion she did not appear to be in good voice. Kiesewetter played the same concerto here as at the second Philharmonic, but instead of the final movement he now substituted a kind of pot-pourri of popular airs. Guglielmi's "Gratias agimus" was charmingly performed by Miss Paton; and the scene from the Creation went off tolerably well: had the chorus been stronger, the effect would have been improved.

Instrumental music is not heard to advantage in the Hanover-Square Rooms. Haydn's symphony (No. 9, Grand) therefore, though well executed, did not sound so advantageously with the performers boxed up, as it does where the orchestra is nearly on a level with the audience, and more completely a part of the room. Madame Caradori should really find something else besides "Deh! parlate" to sing: correctly as it is, and well as she performs it—making allowance for the quality of her voice, which is not adapted to such a style—the musical public are really quite satiated with it. As heartily tired are they also of "Quel sembiante." We verily believe that, for some years past, this terzetto has been sung at four out of five of the musical parties given in this metropolis, night after night, and often twice, nay even thrice, in the same evening. Do the singers prefer this, to save themselves the trouble of learning something that is new? and must twice in every week do the fashionable people give ten and fifteen guineas—in some cases much more—to performers, for hardly any other purpose than to be present, they seldom do so, when this, and such other worn-out pieces, are repeated for the fiftieth time; the singers laughing all the while in their sleeves at the gullibility of the beau ton. Zuchelli sang an indifferent aria in a very superior style. "Sola, sola" was well executed; so was the overture to *Prometheus*; but most of the company had either departed or were preparing to depart, so that this admirable composition had few hearers, except what it found amongst the band.

[illegible]

[illegible]

The Drama.

[illegible]

[illegible]

[illegible]

MEMOIR OF Dr. JOHN BULL.

[illegible]

[illegible] was organist of the chapel royal to Queen Elizabeth [illegible] the public: that the executors of Sir Thomas Gresham, by [illegible]

[illegible] organist to King James; and July 16th, 1607, when his [illegible]

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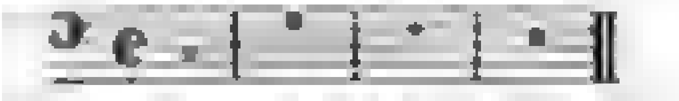

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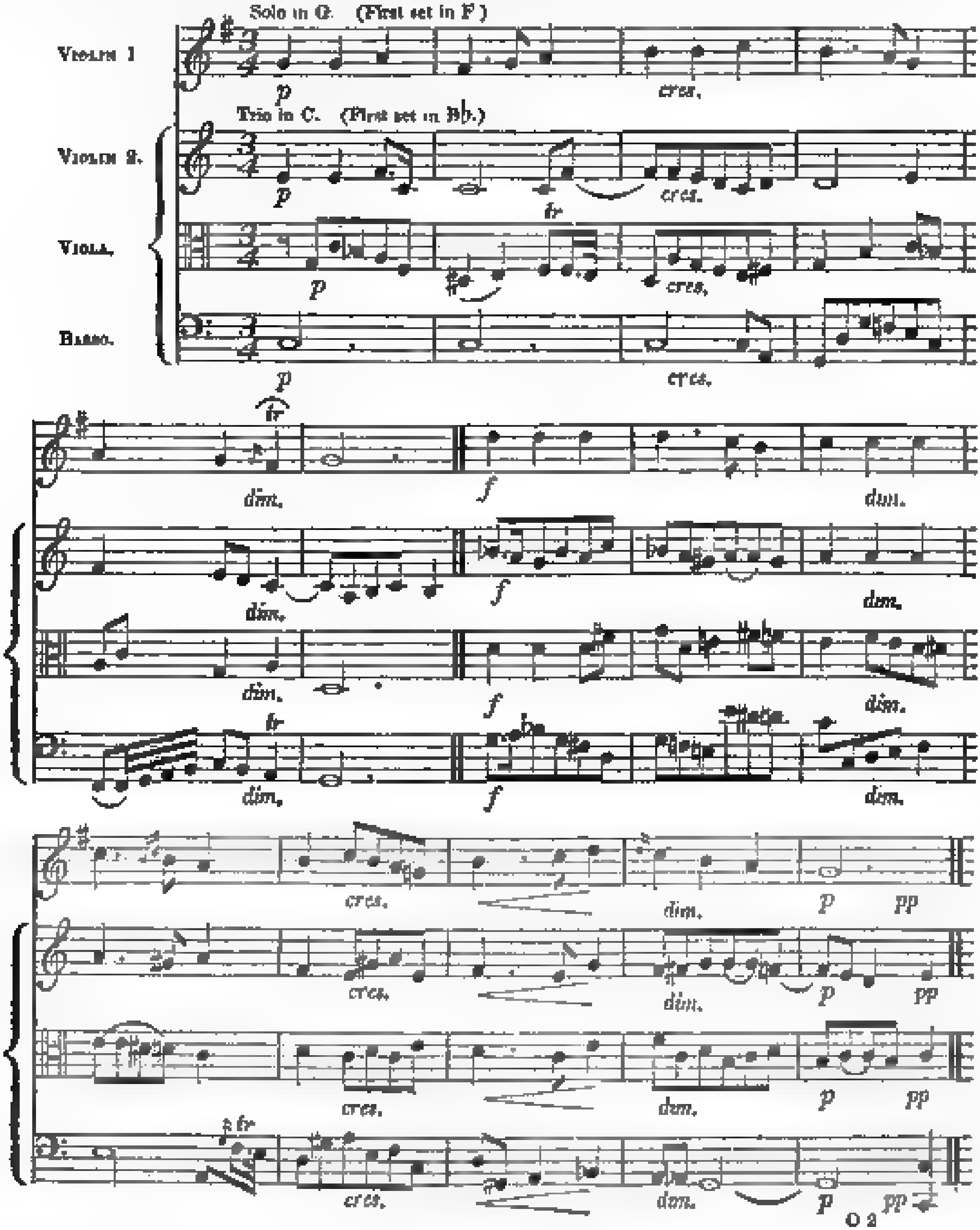
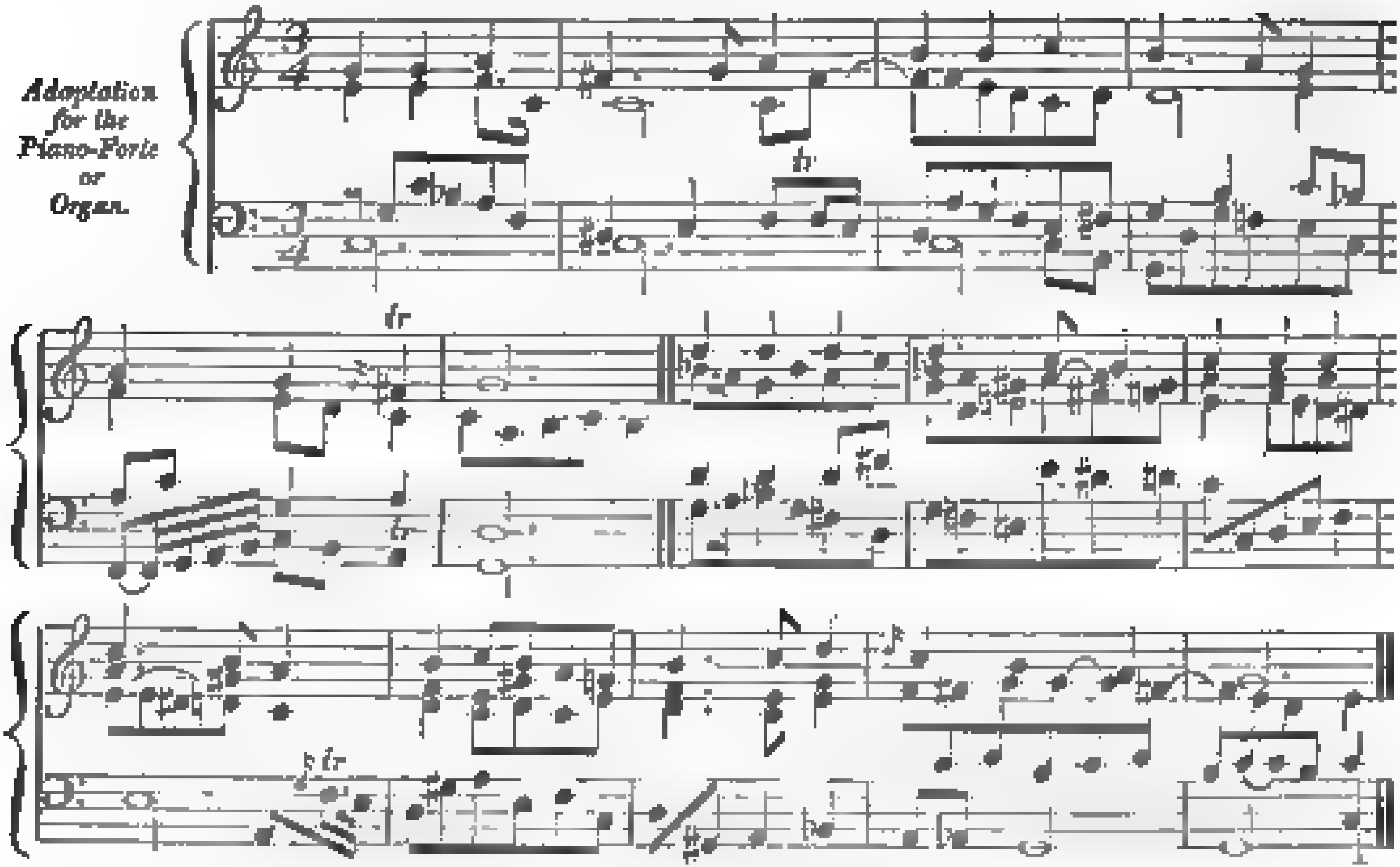
NEW ARRANGEMENT OF GOD SAVE THE KING

To the Editor of the Harmonicon

[illegible]

formance of our anthem, at the theatres, concerts, &c., has been duly noticed, and after remarking on the innumerable adaptations of it, good, bad, and indifferent, has distinguished Beethoven's admirable variations from the mass, and also paid tribute to the ingenious and effective engrafting of this noble scion on his celebrated coronation anthem, by Mr. Attwood. In conclusion, we have certainly reason, as a nation, to be proud of this fine air, and do wisely in stamping it as our own, under its now universal title of "National Anthem," nor can the national character be well more exalted than by pointing to it as an epitome of that character.—I am, &c., S. W[illegible]





ROLAND'S KNAPPEN,
A NEW GERMAN OPERA BY H. DORN.

[From a Correspondent.]

Berlin, December, 1826.

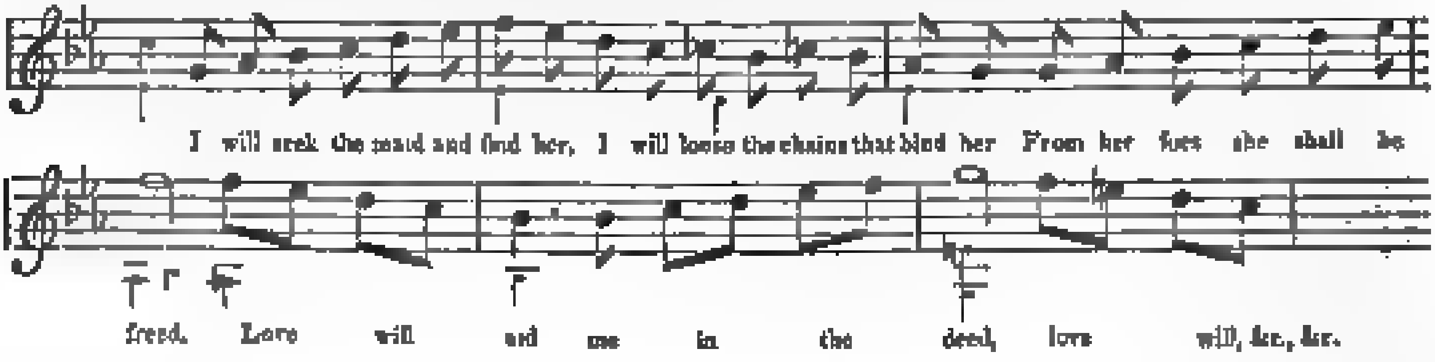
• • • • • •

The laudable zeal shown in your publication to patronize rising merit, and the circumstance of your being the first to make known to the British public the merit of *Der Freischütz*, a fact upon which you justly pride yourselves, induce me to call your attention to the work of a young composer which was recently produced here.

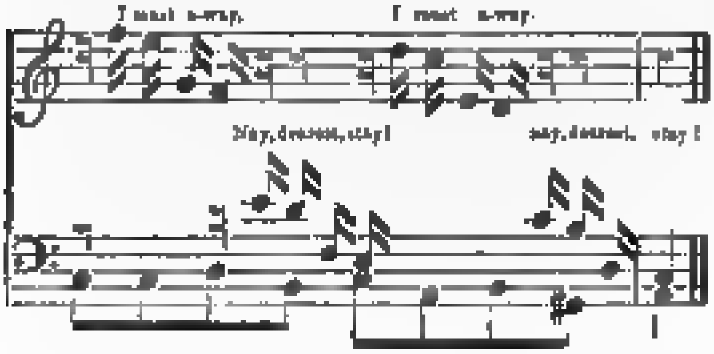
The Opera of *Roland's Knappen* (the Squires of Roland) is altogether the work of Heinrich Dorn, he is author both of the poetry and the music. With respect to the former, it has deservedly obtained the suffrages of our literary critics, as a well managed plot, full of effective situation, and with a very fair proportion of good verse, but it is to the music that I am desirous of calling your attention. It abounds in new ideas, and displays a praiseworthy ambition in the young composer to think for himself, to escape from the trammels of fashion and of common ideas a thousand times repeated, and to draw upon his own resources to depend only on his own feelings and imagination. Whether you will agree with me in the opinion I entertain, that the author has succeeded in his attempt, I know not; but of this I feel assured, from the general tenor and spirit of your Journal, that, viewing the present state of the art, you will concur with me in applauding any effort he has made to think independently, and shake off the fetters of imitation, that besetting sin of our time.

What strikes me as one of the characteristic features of M. Dorn's composition, is the faithful and living adaptation of the music to the sense and spirit of the poetry. This is in a great measure explained by the union of poet and musician in the same person, and surely this is a most desirable combination of talent. The music is also marked by a certain freedom and ease, to which imitators never attain. But if I had nothing else to offer than bare assertion, I might fail in persuading you to think with me. Fortunately, owing to the kindness of a friend, I have been able to obtain the following extracts, for the opera is not published, which I trust will be sufficient to satisfy you that my opinion is well founded.

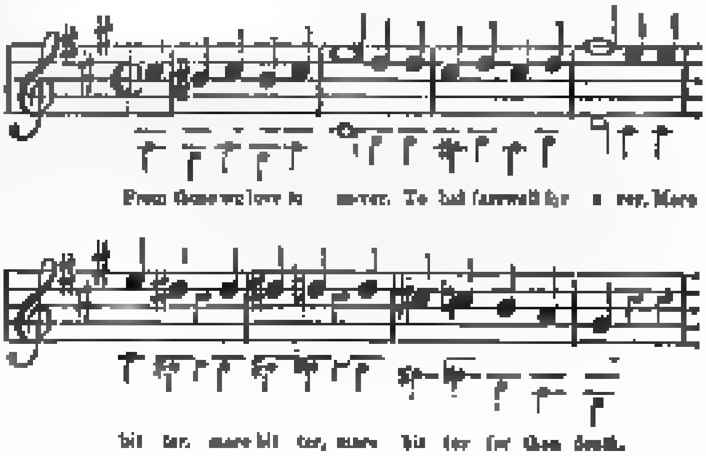
I begin with the motivo of a song in the first act, marked by great feeling and naïveté:—


I will seek the maid and find her, I will loose the chains that bind her From her foes she shall be
freed. Love will aid me in the deed, love will, &c., &c.

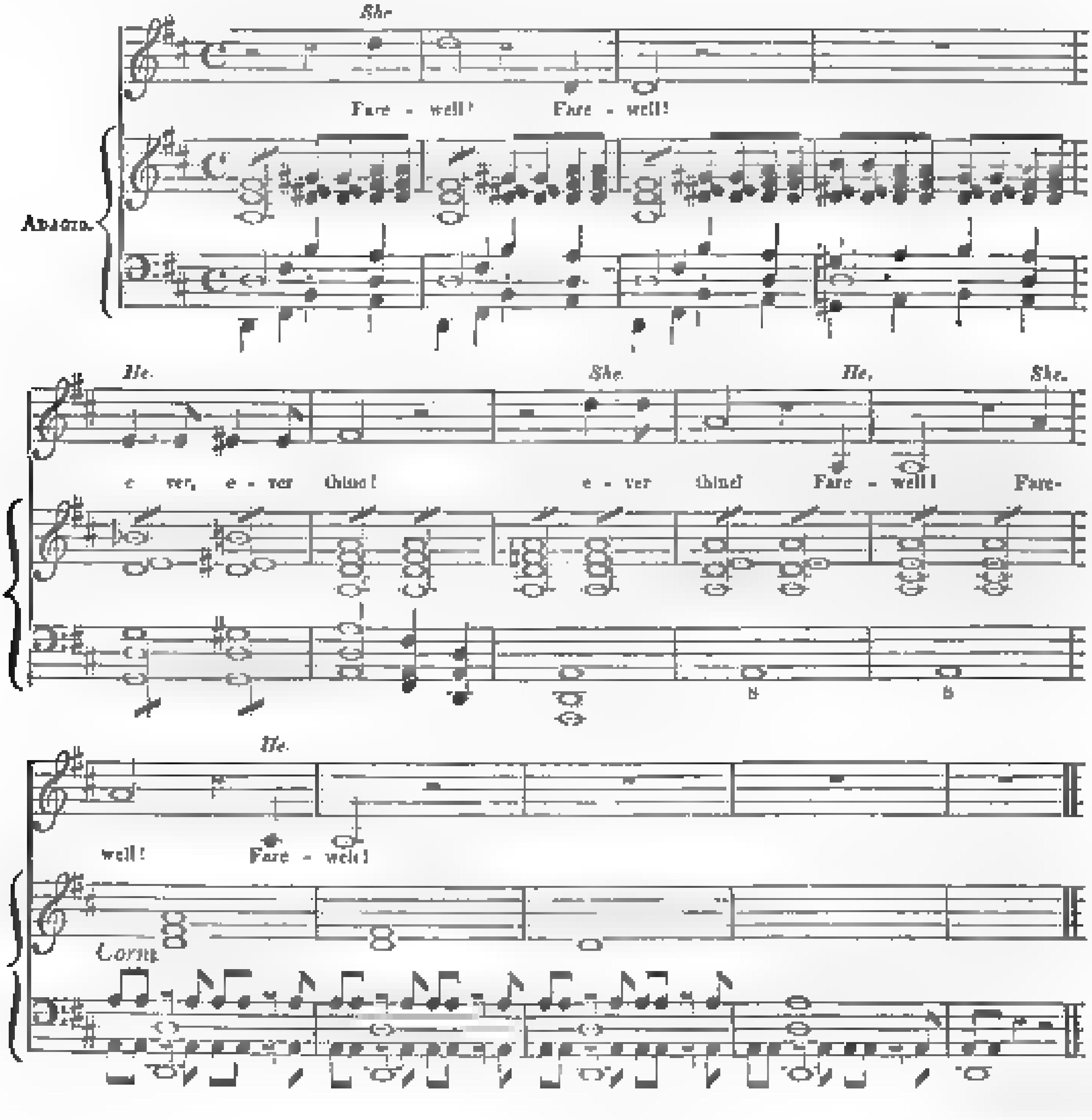
To accomplish his object, the lover is represented as scaling the garden walls of the mansion in which his mistress is immured, and waiting under her lattice till she makes her appearance. A scene follows, not unlike the celebrated one in *Romeo and Juliet*. The following spirited bars —



introduce a highly impassioned duet, of which the following is the motivo :—


From those we love to sever, To bid farewell for e - ver, More
bit - ter, more bit - ter, more bit - ter far than death.

The concluding passage, wherein the lovers breathe forth their last farewell, the notes of which are taken up by the horns, is highly touching and dramatic.


She
Fare - well! Fare - well!
Adagio.
He.
She.
He.
She.
e - ver, e - ver thine! e - ver thine! Fare - well! Fare-
He.
well! Fare - well!
Corni

Surely a composer whose first attempt is marked by merits like these, is deserving of every support that the critic can give, to induce him to persevere steadily in the path he has entered, and which cannot fail to lead to success.

It has been observed, by an author of taste and discrimination, that next to the exalted feeling arising from the consciousness of genius, is the endeavour to encourage it in others. With this remark I subscribe myself,

Yours, &c. &c. A. R. M.

*** We are inclined to think highly of this new German Opera, more from the general opinion of our correspondent, than from the specimens he gives. They are very good, certainly, but not particularly striking; at least in their detached form.—(Editor.)

BEETHOVEN'S LAST ILLNESS AND DEATH.

To the Editor of the Harmonicon.

Sir,

Various circumstances connected with the last illness and death of the celebrated Beethoven have been so much misrepresented in the public prints, both in this country and abroad, that I feel much satisfaction in having it in my power to place the whole matter in its true light through the medium of your Journal. As to the authenticity of the following documents, for which I am indebted to the kindness of Mr. Moscheles and Mr. Stumpff, I presume no doubt can be raised; and I beg to assure you that I have taken all possible care to render the translations correct and faithful in every particular.

I am, Sir, Yours, very truly,

J. R. S.

Letter of Beethoven to Mr. Moscheles, dated Vienna, March 18, 1827.

My dear good Moscheles,

With what feelings I read your letter of the 1st March* I cannot find words to express. The generosity with which the Philharmonic Society have almost anticipated my request† has moved me to the innermost of my soul. I request you, therefore, my dear Moscheles, to be the organ by which I convey to the Philharmonic Society my heartfelt thanks for their kind sympathy and distinguished liberality. With regard to the Concert which the Society intend to arrange for my benefit, I trust they will not relinquish that noble design, and beg that they will deduct the 100*l.* which they already have sent me, from the profits. Should after that any surplus be left, and the Society be kindly willing to bestow it upon me, I hope to have it in my power to return my gratitude by composing for them either a new Symphony, which already lies sketched on my desk, or a new Overture, or anything else that the Society may prefer. Should Heaven only be pleased to restore me soon again to my health, I will prove to the generous English how much I value their sympathy in my melancholy fate.

Your noble conduct, my dear friend, will ever remain in my remembrance. I hope shortly to return my thanks to Sir George Smart and Mr. Stumpff. Farewell! I remain, with the kindest sentiments and esteem,

Your friend,

Ludwig von Beethoven.

P. S. I send herewith for the Philharmonic Society, the Tempos of my last Symphony, Op. 125, marked according to Maelzel's metronome.

The preceding letter was accompanied by the following, also addressed to Mr. Moscheles, written by the music-director Schindler, one of Beethoven's most intimate friends, who during his illness was constantly about him, and showed him the most unwearied attention:—

Vienna, March 24, 1827.

My dear good Moscheles,

You must not be surprised at the difference of date between these two letters. I wished to retain Beethoven's for a few days, because on the day after that letter was written, i. e. the 19th of March, we had every reason to fear that our great master was about to breathe his last. This event, however, has not yet happened; but by the time you read these lines, my good Moscheles, our friend will be no longer among the living. His dissolution approaches with rapid steps; and, indeed, it is the common wish of us all to see him soon released from his dreadful sufferings. Nothing else remains to be hoped for. One may, indeed, say, that for the last eight days he has been more like a dead than a living man, being able only now and then to muster up sufficient strength to ask a question, or to inquire for what he wants. His condition appears to be very similar to that which was endured by the Duke of York. He is in an almost constant state of insensibility, or rather of stupor; his head hanging down on the chest, and his eyes staringly fixed for hours upon the same spot. He seldom recognizes his most intimate acquaintances, and requires to be told who stands before him. This is dreadful to behold, but only for a few days longer can such a state of things last; since yesterday all the natural functions of the body have ceased. He will, therefore, please God, soon be released, and we from the pain of witnessing his sufferings.

Crowds of people flock to his abode, to see him for the last time; though none are admitted, except those who are bold and indiscreet enough to molest the dying man in his last hours.

His letter to you was dictated, with the exception of a few words at the beginning, written by himself. It is, no doubt, his last letter; though he whispered to me this day in a broken manner, "to write — — to Sir G. Smart, — — Stumpff." Should he be able to bring his name to paper once more, he will do it. —

He feels his end approaching, for yesterday he said to me and Mr. Breuning,* "*plaudite, amici, comœdia finita est.*"

We have been so fortunate as to arrange everything respecting his last will, though there is hardly anything left but a few pieces of old furniture and some manuscripts. In hand he had a Quartett for stringed instruments, and the tenth Symphony, of which he makes mention in his letter to you. Of the Quartett there are two movements entirely finished, and it was intended for Diabelli.†

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* This letter was accompanied by the present of 100*l.* from the Philharmonic Society of London.

† Beethoven had requested this Society, that they would now fulfil a promise they had some time since made him of giving a Concert for his benefit.—J. R. S.

* The Aulic counsellor, one of Beethoven's earliest friends.

† A music-seller at Vienna.

[illegible]

[illegible]

I shall write something for it as soon as I am again able to work.*

Had Beethoven given the slightest hint of his distress to any one of his numerous friends and admirers, or had he addressed himself to his patron, his Imperial Highness the Archduke Rudolph, or had he here in Vienna expressed the least wish that a Concert should be given for his benefit, not only hundreds, but thousands would have been ready to assist in the accomplishment of his wish, and would have supported him to the best of their power. Lastly, you may believe me, that if he could not have calculated on all these resources, my father, who had been his friend for thirty-four years, would certainly have shared everything with him, had he been aware that he was likely to suffer from want. Who could suppose that Beethoven, whilst his delicacy would not let him accept the medical assistance of the celebrated Dr Staudenheimer, because the latter declined every kind of remuneration, and when he refused every alleviation and attention offered to him by my father, so as to be hardly induced to accept of a few bottles of old wine, that Beethoven, I say, would have submitted his extremity so far as to seek in London for that pecuniary assistance which he did not, in the least, stand in need of?

How hasty, how unnecessary this application was, is shown by what Beethoven has left in personal property, which consisted (as the public have before*) in bank-bills to the amount of ten thousand florins in conventions money, or a thousand pounds English. If we reckon, in addition to this, three pensions from the Archduke Rudolph, the Prince of Lobkowitz, and Count Kinsky, amounting on the whole to about seven hundred and twenty florins, or seventy-two pounds English, you will easily judge that Beethoven with this sum, particularly in Vienna, might have lived several years without standing in need of assistance.

The thousand florins received† by Beethoven remain untouched, with the rest of the property he has left. His sole heir is his nephew Carl, whom, I think you know. Without wishing to express an opinion of this person, I only mention, that the legal authorities have taken great pains to modify, or turn, the will (of Beethoven) in such a way that the property may become a "*fidei commissum*," and that the heir shall only enjoy the interest of the capital, by which means it will be preserved to him for his real benefit.

You may however be assured, that the readiness with which Beethoven's wish was fulfilled, as well through your endeavours as by those of Mr Moscheles, Sir George Smart, and the Philharmonic Society, is here universally approved; and it is only regretted that in consequence of the rather extraordinary request of the deceased, we should have been falsely judged.

Beethoven was not able to carry his intention of writing something for you into execution, but he mentioned you very frequently with kindness and friendship. He called you a true and noble-minded German, and assured me that he would never part with your excellent present of Handel's works. These works were his last joy.

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* This is no extraordinary [illegible], and I hope it is to explain itself.—Ed. H.

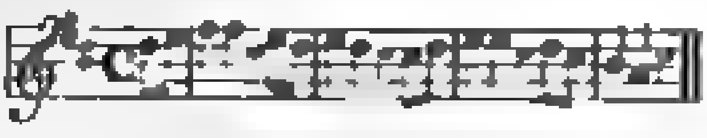
† We believe the 100*l.* he received as a present from England.—Ed. H.

WEBER AND HIS OBERON.

To the Editor of the Harmonicon.

Sir,

Several critical judges have remarked upon the attention shown by Weber to the character of his music, as suited to particular times and places, and identified with particular nations. Of this endeavour to impart to his works the impress of truth, several proofs have been pointed out, as well in *Preciosa*, as in his other works; and we doubt not but that attentive observers will discover many others. In the course of my reading I lately met with the following, which is another evidence of the truth of the observations made above. It will be found that the subject of the chorus of Slaves and Guards of the Harem, which occurs towards the close of the first Finale, is formed upon the following Turkish melody.



This specimen of Turkish Music was collected, together with some others, by Niebuhr, in his travels in Arabia and the adjacent countries, and is quoted by the learned Forkel in his *Musikalisch-Kritische Bibliothek*, Vol. II. page 311.

I am, &c. &c. W.

Review of Music.

JOB, a Sacred Oratorio, composed by the late Wm. Russell, Mus. Bac. Oxon. *and dedicated to the President, Vice-Presidents, and Governors of the Foundling Hospital, by his Widow; adapted from the original score for the* Organ *or* Piano Forte, *by* Samuel Wesley. *(Printed for the Widow, by Welsh & Hawes, 246, Regent street.)*

The Oratorio of Job was first introduced to public notice ten or twelve years ago, at a performance for the benefit of the widow and family of the then lately deceased and much respected author. This measure was recommended and patronised by the heads of the Foundling Hospital, where Mr Russell's talents, as a skilful musician and organist had been principally recognised; a circumstance which unquestionably suggested the propriety of the dedication.

Mr R. had already established his claim to the rank of a composer by a set of excellent voluntaries for the organ. To write an oratorio, however, is so gigantic an undertaking, requiring, in addition to natural genius and great steadiness of purpose, a good foundation in an interesting drama, and, with the poet, that our surprise need not be excited at finding so few persons completely successful in this highest class, the epic of composition, since the days of its great originator.

Impressed then with the great difficulty of the task which Mr Russell undertook, our expectations of his having been able to "ascend the steep ascent" of such musical fame as he aspired to, was certainly not raised to any vast height, consequently it has not been far cast down.

[illegible]

Of the latter we much wished to insert an example, but found that to detach any portion from the whole study would be doing it injustice, and our space will not allow of a large quotation.

Mr. Potter's present publication will, past all doubt, augment his reputation. It must be obvious, from what we have said, that it is chiefly adapted to the use of those first-rate players (first-rate as respects to execution) who wish to shine in that style of modern music which aims at surprising; but the practice of such exercises will necessarily strengthen the hand, and [illegible] a great command of the instrument to all who have courage enough to undertake the labour, and sufficient constancy to persevere in so arduous pursuit.

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1. Les Charmes de Vienne, a Brilliant Rondo for the Piano-Forte, in which is introduced the *National Air*, "God preserve the Emperor," by J. Pixis. (Boosey & Co., 28, Holles Street.)
2. La Tendresse, Rondo Gracieux pour le Piano-Forte, composé par Charles Czerny. (Wessel & Stodart, 1, Soho Square.)

While we are not only willing but anxious to do justice to M. Pixis, by acknowledging that his *Charmes de Vienne* is exceedingly clever in many places, that much fresh, pleasing air and good modulation are to be found in it, as also several showy, effective passages, and that it is above sufficient to prove him a master of the instrument, mechanically considered, for which he writes, yet we are obliged to declare, that a more flagrant violation of good taste has seldom been committed, than he has here exhibited, by converting Haydn's hymn—a religious supplication, slow in its measure and solemn in its style—into part of a quick, brilliant movement, and directing it to be played in a gay, vivacious, sportive manner. With such instances of defective judgment before our eyes, who can wonder if some people are to be met with who deny to music [illegible] the hope of the [illegible] are touched? [illegible] of a piece composed for the purpose of raising pious emotions, is arrayed with all the characteristic features of dancing tunes? To make the matter more clear, we ask, what would be thought of that excellent comedian, Mr. Mathews, were he, in the midst of one of his humorous, charming, rattling speeches, to introduce some of the fine poetical thoughts from the sacred writings, and utter them with all the rapidity that he has at command?—And yet, the two cases, if duly considered, are very similar.

We have more than once had occasion to express our disapprobation of compositions by M. Czerny, on account of their extravagance; our task is now of a very different nature, for his present work can only be mentioned in terms of commendation: it is every way respectable, [illegible] of tenderness, and each bar is marked by something graceful and expressive. The Rondo extends to ten pages only, is in F major, allegretto, much moderated, and though not very easy to play well, yet requiring no vast power of hand, or rapidity of execution. It is a piece that will please both in practice and in performance, and must gratify all who have a true feeling for good music.

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1. *Reminiscences from the works of celebrated authors, arranged for the Piano-Forte, with additions*, by Joseph Mazzinghi. No. 1. (Goulding and D'Almaine, 20, Soho Square.)
2. Fantasia *for the Piano-Forte, comprising favourite airs from* Rossini's Gazza ladra, by J. F. Burrowes. (*Published by the same.*)

Mr. Mazzinghi certainly possesses the art of adapting his publications to the prevailing popular taste, in as high a degree as any composer living; [illegible] These Reminiscences are from Haydn, Mozart, and one Scotch air, brought into a very pleasing divertimento, easy in construction, graceful, placid, and agreeable to such tastes as do not require the higher excitement and the very last new fancy. Mr. M. places a motto on his title-page, [illegible]

Mr. Burrowes has formed a very spirited Fantasia out of Rossini's last revived opera. To be sure he has done little else than take the airs as they appear in the piano-forte adaptation of the work printed at Paris; but there is some merit in dove-tailing pieces together with propriety. Instead of his word "comprising," in the title, Mr. B. should have used "composed of;" and it would have been quite as well had he announced himself as the selector rather than the composer, for the preposition "by" certainly places him in the latter capacity.

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1. Kinloch, *a Scotch Air, arranged for the Piano-Forte*, by Charles Neate. Op. 16. (Chappell, *New Bond Street.*)
2. Fifth Mélange on *Airs from* Mozart's Opera, Il Don Giovanni, *for the* Piano-Forte, by Cipriani Potter. (Cocks and Co., *Princes Street, Hanover Square.*)

Kinloch is a favourite melody, and is arranged with a taste and elegance by Mr. Neate that entitles him to great praise. In augmenting the air he has committed no offence, for whatever he has added is in perfect keeping with the subject, and sets it off to considerable advantage. It is also remarkably easy, and free from all musical pedantry. This is the piece which Mr. N. had the honour to play before the King, at the palace at Brighton. Perhaps the price put on it may be imputed to this circumstance, though it is difficult to account for such excess on any ground.

Mr. Cipriani Potter has arranged some of the best airs from *Don Giovanni* in this Mélange, and with the same ability that he has so often shown in adapting for the piano-forte. His winding up, from the last movement of the finale to the first act, is exceedingly effective as an instrumental piece. But much of what we have remarked concerning the Fantasia of Mr. Burrowes, may be applied to this publication.

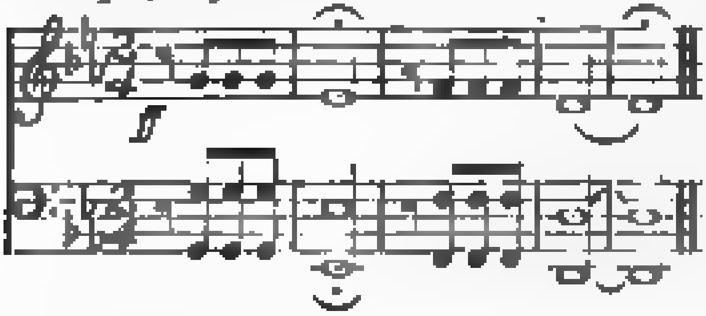
[illegible] Masses, *arranged for the Piano-Forte* by [illegible]. Nos. 1 to 6. (*[illegible], High Holborn.*)

All that the arranger of the above [illegible] has done, is, to abstract certain notes that have appeared in former adaptations, in order to render them more easy. We only need add, for the information of our readers, that M. [illegible] task is not ill executed, that the [illegible] limited to three and four pages each, and consist of the following pieces: the Waltz, Trio, and drinking Song in the *Freischütz*; an air, a dance, and the popular terzetto from *Il Crociato in Egitto*, *C'est l'Amour*; and the polacca from Spohr's *Faust*.

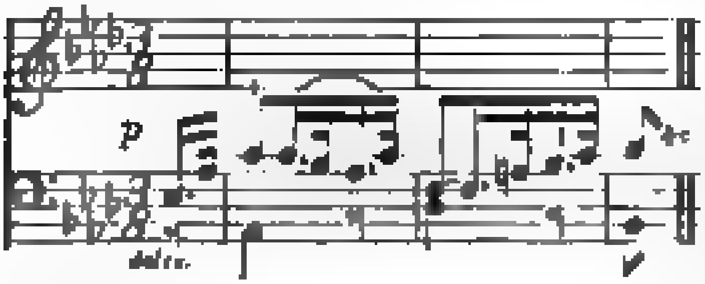
BEETHOVEN'S GRAND SYMPHONIES, arranged for the Piano-Forte, with *Accompaniments of* Flute, Violin, and Violoncello, by J. N. Hummel, Maître de Chapelle to the Duke of Saxe Weimar. No. 3. (Chappell, *New Bond Street.*)

This third number contains Beethoven's chef-d'œuvre: there is scarcely a bar in it which does not show the vastness of his genius and the soundness of his judgment. But we have often, too often perhaps, expressed with fervour our admiration of a work that is—shall we venture to say—unrivalled? and therefore now controul every wish to dilate on its many surprising beauties. For the purpose, however, of continuing that kind of index to these great compositions which we began some time back, we give the first few bars of each movement.

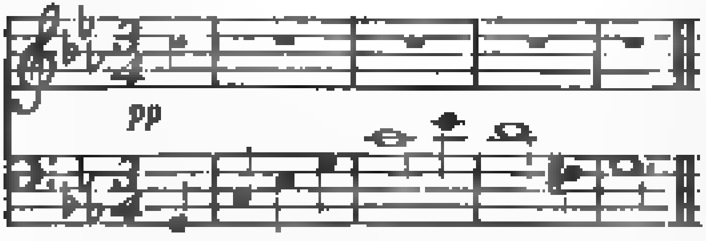
It begins, *Allegro con brio*.



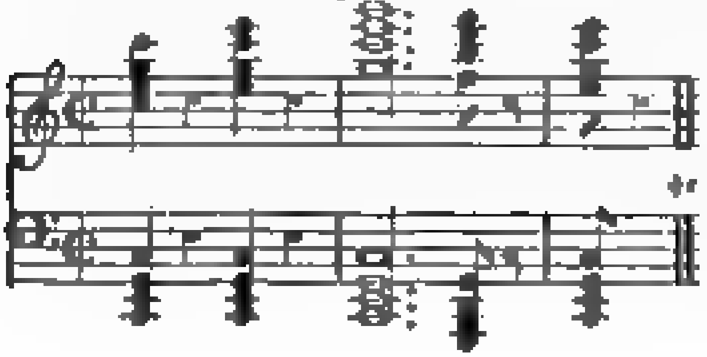
The Andante, con moto.



The Scherzo, *Allegro*.



The last movement, *Allegro*.



This is one of M. Hummel's best arrangements. The composition is difficult, and cannot be rendered easy upon any terms; but he has been as lenient to the performer as justice to the author would allow; and we strongly recommend the study of the present Symphony to all who wish to acquire, or to confirm, a taste for the sublime in instrumental music.

1. Overture *to the Caliph of Bagdad, by* Boieldieu, *arranged for the* Piano-Forte, *with Accompaniments of* Flute, Violin, *and* Violoncello, &c., *ad lib., by* J. N. Hummel. (Boosey and Co., *Holles Street.*)
2. Overture *to* Don Mendoza, *by* A. Romberg, *arranged for* two Performers on one Piano-Forte, *by* F. Mockwitz. (Cocks and Co., *Princes Street.*)

Boieldieu's Overture is loud, brilliant, showy for the performer, though easy to execute, free from any of the obscurities of modulation, and very fit for those who do not possess a highly refined taste in music, but who like to have their tympanums stimulated by powerful measured sounds.

The Overture to *Don Mendoza* has a good deal of German thought in it: it is quite a study, and the effect is not equal to the labour bestowed by the composer. Nevertheless it is much superior to many other things of the same class; to the above, by Boieldieu, for instance. Though we are far from intending to depreciate the merit of the latter excellent musician, he, like Homer and others, must occasionally nod. M. Mockwitz has done justice to Romberg in the present arrangement for four hands: he has included the essential parts of the score, and has preserved the effects as far as lay in his power.

1. *New Instrumental Parts to God save the King and Rule Britannia, composed expressly for a Full Orchestra, by W. L.* Viner, *of Bath.* (Goulding and D'Almaine.)
2. *The same Airs, harmonized for Four Voices, with a Piano-Forte Accompaniment; arranged from the foregoing. Composed and published by the same.*

Mr. Viner's motive for giving his accompaniments to the world is stated by himself to be for the purpose of avoiding "the very inefficient, confused, and disreputable manner in which these beautiful melodies are generally performed." We entirely agree with him as to the mode of performing these airs, and think that he would have rendered the public great service in reducing the accompaniments to a set form, had his formula been such as would have secured general adoption. But the melody of *God save the King*, being sung three times to as many stanzas, requires a varied accompaniment to the second and third; while the first should be performed with the utmost plainness, accompanied by simple chords. Instead of which, Mr. V. commences at once with a florid accompaniment, and allots the same to all the verses; thus producing a monotony of effect, worse than even the irregularity occasioned by the want of an established score.

VOCAL.

A Collection of Melodies, Duets, (*arranged with* Piano-Forte *accompaniments*) *and* Glees, *for three and four voices, composed by* F. Walsh Porter, Esq., *and most respectfully dedicated to* The King, *by permission of* His Majesty. (*Welsh and Hawes,* 246, *Regent Street.*)

Some years ago the composer of the above work stood high in repute as a connoisseur, and was one of the acknowledged leader of the Ton. His collection of paintings included the choicest bijoux; his concerts admitted only artistes du premier rang; and so recherché were his dinners, that royalty condescended to enjoy them. But as luxuries like this occasionally overpower, so it sometimes leads to retirement, and Mr. Walsh Porter withdrew after a while to privacy and repose. Acquirements, however, remain, though celebrity may fade away; and the present volume shows that its author carried with him into his comparative seclusion, a considerable portion of musical knowledge, which he employed both honourably and advantageously: for a list of about eight hundred subscribers, at a guinea and a half each, in which are more names of rank and consequence than we ever saw prefixed to such a publication, proves the number and respectability of his friends, and the importance of possessing a talent that may, when wanted, be rendered available.

We are here presented with two glees for four voices, and two for three, two duets, two ballads, and six songs; the words from Pope, Warton, Byron, Walter Scott, and Moore. These, taken altogether, exhibit that kind of talent which, in "other Charles's days," was displayed in another art, by

"The mob of gentlemen who wrote with ease;"

though it is a pity that a few of the pieces had not been examined previously to publication, by some person accustomed to the task of correction; for errors of moment have been suffered to escape, which could not have eluded the search of a practised musician. But this is one of those works over which the critic's right should be very gently exercised: we therefore here take our leave of it, hoping that, in addition to the unprecedented patronage which has already been bestowed on it by the higher classes, it may meet with still further success in a general circulation.

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1. Canzonetta, "Fille, mio amor;"
2. Arietta, "Un Ape volando;"
3. Arietta, "Guarda che bianca luna;"
4. Arietta, "No, mia bella;"

All composed for and dedicated to Madame Pasta, *by the* Cavaliere Alessandro di Micheroux. (Chappell, 135, *New Bond Street.*)

The above are composed in the delicate, smooth, Italian style; tenderness is their chief feature, and every thing indicative of strong emotion is avoided in them; the melodies therefore are flowing, the modulations few, and these are effected without the intervention of vigorous discords.

No. 1 is an elegant air, extremely simple, and short: it is within the compass of a moderate soprano voice, and by no means requires the talent of the celebrated singer to whom all these compositions are dedicated, to do it justice. It is likely to become popular.

The second is neither so short nor so easy as the preceding, but the difficulty is more apparent than real, arising from the introduction of many accidental flats, and the modern custom of writing the ornaments, instead of leaving them to the taste of the performer. But the air is pleasing, and the intervals vocal.

No. 3 is an extremely agreeable arietta; the melody good, and varied by passages of elegant vocal expression.

The last we consider as the least engaging of the four.

1. Song, the Rainbow, *composed by* Wm. Carnaby, Mus. Doc. (Chappell, 135, *New Bond Street.*)
2. Isabel to her lover, *the words by* James Stewart, *adapted to the music of a French Romance, with an Accompaniment for the* Piano-Forte. (Goulding and D'Almaine.)
3. "*No marble urn shall grief pourtray,*" *an Epitaph, set to music by* Wm. H. Callcott. (*J. H. Callcott, Great Marlborough Street.*)
4. "*My fair young rose,*" *song by Madame Vestris; composed by* Signor De Begnis. *The words by* E. Moore, Esq. (Boosey and Co.)
5. "*Oh love, why not return?*" *the words and music by the same.* (*Published by the same.*)
6. "Teco un sol, mia bella Clori," Canzonetta di Metastasio, *composta da* F. W. Horncastle. (*Welsh and Hawes, 246, Regent Street.*)
7. Ballad, The home of infancy, *the words by* Thos. Hood, Esq., *composed by* W. A. Wordsworth. (*Published by the author.*)
8. Song, "*O say, ye maidens,*" *composed by* Macdonald Harris. ([illegible] and Son, 150, *Regent Street.*)
9. Canzonet, "*Bright eyes,*" *the melody by an Amateur, the Symphonies and Accompaniments by* M. [illegible]. (*Published by the same.*)
10. Ballad, "*I prythee give me back my heart,*" *composed by* Ann [illegible]. (Lonsdale, 23, *High Holborn.*)

Dr. Carnaby's is a very pretty melody, elegantly accompanied. It is altogether in a more modern style than he usually adopts, and yet seems to have flowed very naturally from his pen.

No. 2 is smooth and expressive, without possessing any very distinguishing feature. We are not acquainted with the Romance as a French composition, and, but for the declaration in the title-page, should have taken it for an English air.

Mr. W. Callcott's short, impressive composition is well adapted to the serious character of the verses to which it is set. But in his sixth bar he has made a flat fifth, in the bass, ascend, much against rule, and equally against good effect.

Signor De Begnis's two songs ought, on account of their length, to be called canzonets. The first is lively and rather pleasing; the second is too enterprising, and entirely fails: triplets of double-demisemiquavers to express the word "anguish," may pass very well on the Anglo-Italian stage, where not one in ten of the audience understand the language, but will not do in an English song. That Sig. De B., a foreigner, should have committed errors in accent, is not to be wondered at; accordingly we meet with some, though fewer than were to have been expected. In the third bar of No. 4, a seventh rises to a sharp sixth; the lowest bass note in the fourth bar ought to be an E; then, and then only, the ascent of the discord would be allowable. We may here almost repeat what we have observed of No. 2, and say, that if the title-page had not otherwise informed us, we should have taken these two pieces, the latter particularly, for shoots from a Puccita, a Pavesi, or a Mercadante stock: they certainly have nothing original about them.

We pass from an Italian who sets English words, to an Englishman who sets Italian ones. The latter, not being so ambitious as the former, attempts only to be agreeable, and succeeds. But Mr. Horncastle would improve his

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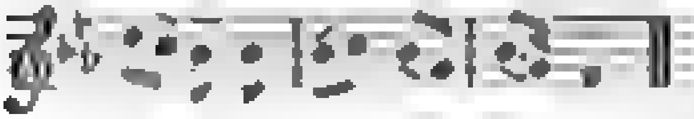

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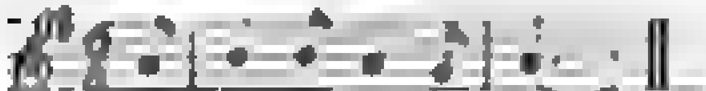

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Foreign Musical Report.

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LUCCA.

Our short season opened with *Il Mosè*, which pleased universally. It was followed by *Zelmira*, in which David and Reina obtained the principal applause: the reception of Signora Favelle was but cold.

LEGHORN.

The *Zelmira* was given here by the same singers as at Lucca, with this difference—that here Signora Favelle pleased greatly:

> "Fortuna transmutat incertos honores,
> Nunc mihi, nunc alteri benigna."

Of David, one of the journals remarks, that his song possesses a seductive power, of which the faults are only discoverable when the magic charm is dissolved.

The Antient Concerts.

FOURTH CONCERT

Under the direction of the Earl of Derby. Wednesday, March 28th, 1827.

ACT I.

Chorus. Te Deum laudamus. Quartet and Chorus. Te gloriosus.		GRAUN.
Anthem. Hear my prayer.		KENT.
Recit. acc. Sposa! Euridice! Air. Che farò senza Euridice	(*Orfeo.*)	GLUCK.
Concerto 4th	(Op. 3rd.)	GEMINIANI.
Song. What though I trace	(*Solomon.*)	HANDEL.
Chorus. For unto us a Child.	(*Messiah.*)	HANDEL.
Song. Why do the nations?	(*Messiah.*)	HANDEL.
Quartet. Sing unto God. Grand Chorus. Cry aloud.		DR. CROFT.

ACT II.

Overture.	(*Iphigenia.*)	GLUCK.
Glee. Since first I saw your face.		FORD.
Recit. 'Tis well! March, Air, and Chorus. Glory to God.	(*Joshua.*)	HANDEL.
Recit. Ye sacred priests. Song. Farewell, ye limpid.	(*Jephthah.*)	HANDEL.
Concerto 2nd.		MARTINI.
Song. Ombre! larve!	(*Alceste.*)	GLUCK.
Glee. Flora gave me.		WILBYE.
Quartet. Our soul with patience		MARCELLO.
Trio and Cho. Disdainful.	(*Judas Macc.*)	HANDEL.

This time we are fairly brought to a stand-still, and hardly know where, or on what to remark. If we except the air and quartet of Marcello's, in the second act, there is not a single song, chorus, or duet, that we have not examined and reported upon a hundred times!—Now, in regard to the quartet in question, we should be the better able to judge of its merits, were we to hear it in the original language; and why we should *not*, is more than we can discover any good reason for. To speak the honest truth, Marcello's compositions, in general, though possessing much variety and sweetness of air, and also richness and ingenuity of modulation, are not, in our opinion, so gravely constructed as the subject requires;—there is, in his jubilant movements, too much of *clang*; and when he would be solemn or devout, there is an airiness of style, a sort of *genteel melodizing*, that, though it may make a pleasing, does not a *religious* impression upon the mind: we are thinking more of the *drawing-room* than the *church* or *chapel*, the whole time. There are some of his psalms, nevertheless, that possess every proper requisite; but, unfortunately for us, they are never selected:—we *could* assign a reason for this, but we will not pay so bad a compliment to our readers' discernment.

Madame Caradori Allen did all that *could* be done with Gluck's song from the Orfeo, but we do not discover much in it:—perhaps the recitative is the best part of the composition.—"What tho' I trace" is too difficult for Miss Johnson,—she could not sustain the lengthened notes, nor could we hear a single word she said. Phillips wanted power for "Why do the Nations," or else he sang the song carelessly: we confess we have heard him sing it with far greater effect; and will this once whisper in his ear, that the *oftener* a fine song is sung, the greater care it requires to preserve the original impression it may have made upon the mind of the auditor.

The song from Alceste made ample amends for the dull affair in the first act; but it is not calculated to show Madame Allen to the best advantage; sweetness and tenderness are more her characteristics, than the deep and grave invocatory style of "Ombre! larve." Wilbye's beautiful little madrigal was a very pleasing relief, and was admirably sung.

FIFTH CONCERT

Under the Direction of the Earl of Derby. Wednesday, April 4th, 1827.

ACT I.

Selection from a Service.		JOMELLI.
Chorus. Lift up your heads.	(*Messiah.*)	HANDEL.
Song. Lord, to thee.	(*Theodora.*)	HANDEL.
Quartet and Cho. Their sound. Pastoral Symphony. Recit. There were Shepherds. Chorus. Glory to God.	(*Messiah.*)	HANDEL.
Recit. Grazie vi rendo. Air. A compir	(*Semiramide.*)	GUGLIELMI.
Chorus. He gave them hailstones.	(*Israel in Egypt.*)	HANDEL.
Glee. Peace to the souls of the heroes.		CALLCOTT.
Chorus. The Lord shall reign. Recit. For the horse of Pharaoh. Chorus. The Lord shall reign. Recit. And Miriam. Solo and Grand Chorus. Sing ye.	(*Israel in Egypt.*)	HANDEL.

ACT II.

Overture.	(*Ariadne.*)	HANDEL.
Glee. Here in cool grot.		LORD MORNINGTON.
Duet. There is a river.		MARCELLO.
Recit. My cup is full. Song. Shall I in Mamre's. Chorus. For all these mercies.	(*Joshua.*)	HANDEL.
Concerto 12th		CORELLI.
Recit. acc. Me, when the Sun. Song. Hide me from day's.	(*Il Penseroso.*)	HANDEL.
Chorus. May no rash intruder	(*Solomon.*)	HANDEL.
Recit. acc. Tranquillo io son. Air. Ombra adorata.	(*Romeo e Giulietta.*)	GUGLIELMI.
Double Cho. From the censer.	(*Solomon.*)	HANDEL.

We are really quite at a loss how to get on with our critiques; the only composition, in the shape of novelty, that was this evening performed, was a duet of Marcello's in the second act, beginning "There is a river," and, were it not for the respect we feel for the composer generally, we should speak more of our mind about it, in no very laudatory terms. We would not swear it was the *first*, but we devoutly hope it will be the *last* time we shall ever hear it.

We could not catch one word of Mrs. Wilkinson's "Lord, to thee," and she sang out of tune too, frequently: this may proceed from indisposition—whether of body or *mind* we shall not venture an opinion. The oratorio of Theodora is full of characteristic beauty and sublimity, whether we turn to chorus, song, or recitative, and yet, except the present air and "Angels ever bright," we never hear a note from it:—but no, we beg pardon, we must not forget the *tit-bit*, (not the less delicious for being supposed to be carolled by a band of heartless, licentious soldiers,)—'Venus laughing from the Skies.'—We have heard "A compir" encored, both by voice and violin more to our mind. Cramer we thought a little too fast in his accompaniment, and Madame Caradori was not in her usual spirits; but who can wonder? in this eternal repetition the most determined resolution must at length yield, and, moreover, the bravura is out of her style, and beyond her natural powers.

Callcott's glee was admirably performed, and it is one of those compositions that ought to be admirably performed, or not performed at all.—The same praise must be bestowed on "Here in cool grot," nothing could be more perfect. We have heard Lord Mornington accused of having borrowed from the music in Macbeth, in the composition of this beautiful glee;—but we confess, we cannot perceive the most distant resemblance; the tripping measure may put one in mind of the *broomsticks*, perhaps, but measure is not sentiment. The grotesque and fantastic antics of witches, and the graceful dances and gambols of fairy land may have the same measured melodies to accompany them, but a judicious musician will give them a very different character.

Phillips sang his song with great feeling, and his little cadence, at the close, was just the proper length.

The heavenly chorus which followed can never be heard too often.—Gratitude from the creature to the Creator breathes in every bar of it.*—Miss Stephens sang her song with more delicacy than feeling; we wish she would, the next time she sings this fine air, (next season, no doubt,) recollect, that the poetry is Milton's, and, though we do not much care about the words of "Charlie is my darling," and some other delicious *morceaux* she is in the habit of warbling, we cannot afford to lose those of the "mighty poet," as Dr. Johnson calls him.

Madame Caradori's "Ombra adorata" was given in her usual style of grace and feeling.

SIXTH CONCERT.

Under the Direction of His Grace the Archbishop of York, Wednesday, April 25th, 1827.

ACT I.

Overture.	(*Occasional Oratorio.*)	HANDEL.
Recit. acc. I feel the Deity. Song. Arm, arm, ye brave Chorus. We come.	(*Judas Mac.*)	HANDEL.
Recit. Now, Josabeth. Duet. Joys in gentle trains.	(*Athalia.*)	HANDEL.
Chorus. Rex tremendæ Quartet. Benedictus.	(*Requiem.*)	MOZART.
Recit. acc. O, worse than death. Song. Angels, ever bright	(*Theodora.*)	HANDEL.
Concerto 5th.	(*Grand.*)	HANDEL.
Song. Confusa, abbandonata.		BACH.
Glee. O'er desert plains		WALMISLEY.
Coronation Anthem. The King shall.		HANDEL.

ACT II.

Sinfonia in C		MOZART.
Air and Quartet. Fairest Isle.		PURCELL.
Trio and Chorus. Fear no danger.	(*Dido and Æneas.*)	PURCELL.
Glee. Mark'd you her eye?		SPOFFORTH.
Duet. Ah! perdona.	(*La Clemenza di Tito.*)	MOZART.
Air and Cho. Come, if you dare.		PURCELL.
Recit. acc. Eccomi, sola. Song. Gran Dio!		[illegible]
Chorus. He rebuked.	(*Israel in Egypt.*)	HANDEL.
Song. Let the bright seraphim Chorus. Let their celestial	(*Samson.*)	HANDEL.

We find ourselves, unhappily, more and more at a stand still; nothing approaching to novelty to help us on, and a great portion of what is old and hackneyed, of a mawkish character: "Joys in gentle strains," the indispensable "Angels"—"Fear no danger." Purcell's though it be, happens to be the least interesting part of the Dido and Æneas: well, we must submit. We were highly pleased with Mr. Ling's performance of the oboe solo in the slow movement in the overture to the Occasional Oratorio; we only recommend that in future he will play it simply as it is written; any thing approaching to flourish, or even a slow grace, completely destroys the symmetry that Handel meant should be preserved throughout the whole of this exquisite movement. Phillips approached nearer to Bartleman in the energy and strength necessary to give effect to "Arm, arm, ye brave," than we have yet heard him; his voice is evidently stronger—he must not, however, another time, pronounce it hēavĕn but heav'n, short. The "Rex tremendæ," &c. we fully commented upon last year; we were happy to see it, however, in the selection again, and if, instead of the "Benedictus," delicious though it be, the "Recordare" had been substituted, we should have been more highly gratified; we think the "Recordare" by far the most strikingly solemn movement in the whole requiem, and decidedly the most original. Madame Caradori Allan's performance of Bach's charming song would have been more finished had she bestowed upon it somewhat more of animation; she sang too *flat* all the way; and we certainly have heard her to infinitely more advantage. "Eccomi sola" she sang with more correctness and spirit last year; but it is not a song well suited to her voice, and there is more labour required to give the effect intended, than the composition, perhaps, after all, is worth; it requires to be heard very often to be well understood.

The string of crude, old-fashioned harmonies, put together by some person named Walmisley, was *encored*, which to us is altogether problematical. Spofforth's glee, too, was distinguished in a similar manner. This was performed in an eminently correct manner. It now only remains for us to speak of the sinfonia in C, and "Ah! perdona." We trembled for a second *dismemberment* in regard to the symphony; but, thank heaven, it was not the case, and we were, of course, highly gratified with the performance, very little, if at all, inferior to the *Philharmonic* effect. The duet was charmingly sung, and Miss Johnstone was, at least, determined that *her* exertions should not be wanting to make a favourable *impression*; the *fair* word was not quite so much in earnest as the fair voice.

The Philharmonic Concerts.

FOURTH CONCERT, Monday, April 9, 1827.

ACT I.

Sinfonia in B *flat*.	BEETHOVEN.
Duetto, "Ebben, a te ferisci," Madame Caradori and Madame Cornega, (*Semiramide.*)	ROSSINI.
Duetto Concertante, two Violoncellos, Mr. Lindley and Mr. W. Lindley.	B. ROMBERG.
Terzetto, "Tremate, empi tremate," Madame Caradori, Signor Curioni, and Mr. Phillips.	BEETHOVEN.
Overture, Anacreon.	CHERUBINI.

ACT II.

Sinfonia, (*Jupiter.*)	MOZART.
Scena, "Sorte nemica," Madame Caradori.	CRESCENTINI.

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* Oh! that succession of risings to the words "Eternal praise"—first to the $\frac{6}{4}$ chord upon E♭, and then upon the $\frac{6}{4}$ and lastly on the $\frac{4}{2}$ to the base upon D♭.—We cannot pass it by.

fine air by Cimarosa. Miss Paton was every thing! Her amiable and lady-like manner pleased every one present; and her polite attention at the rehearsal won the hearts of all who assisted. Every praise is justly due to Dr. C. for his liberality in producing so great a treat; and I hope that the splendid show of friends which was exhibited on this occasion has amply repaid him. It is but justice to the amateurs, and to their president, Dr. C., to say, that the instrumental pieces were well selected, and very creditably performed. T.

The Drama.

KING'S THEATRE.

SINCE our last, *La Vestale* has been again performed, but to empty benches. It never did, and probably never will, succeed on an Italian stage; but even if its merits were of a very superior kind, it must fail when got up as it is produced here.

On the 7th ult. Sig. GALLI made his debût in the character of *Fernando*, in ROSSINI's *Gazza Ladra*. He has been well known for more than twenty years past in Italy, and latterly at the *Théâtre Italien* in Paris, having always been classed not only as a first-rate singer, but also an actor of equally high rank. His voice is a deep, sonorous base, rich and powerful; but it has not the flexibility and sweetness that are so remarkable in ZUCHELLI's. It possesses more of PORTO's quality, though he is superior as a singer to the latter, and as a musician, to the former. His intonation is not always sure; nevertheless, we discover less of this imperfection than the Paris journalists have for some time past found out. He is an excellent actor, and gave great effect to the part which he chose for his first appearance amongst us. He has since performed in *Pietro l'Eremita* (or *Mosè*), in the character of *Noraddino* (*Faraone*), and proved successful; though we prefer REMORINI in the part. *Pietro* (*Mosè*) was assigned to a very inadequate representative: for want of a proper person to occupy this most important character, the effect of the opera was all but destroyed. Mad. CARADORI at length resumed her place in this, as *Amaltea*, which caused Mad. BIAGIOLI to protest in the public papers against the injustice of giving her the trouble to study the part, to appear in it no more than once, and then to be forcibly deprived of it. She complains with reason; but so long as managers make ridiculous engagements, or suffer themselves to be governed by performers, such acts of injustice must be committed: they always have been, under circumstances of a similar nature.

La Semiramide of ROSSINI, is about to be prepared for Madame PASTA, who will probably have arrived by the time that our present number is published. A new contr'alto is also to appear in this, in the character of *Arsace*, hitherto so ably filled by Mad. VESTRIS.

COVENT GARDEN AND DRURY-LANE THEATRES

appear to be satisfied at present with the melo-dramas brought out for the Easter holidays. The *Turco in Italia* of ROSSINI is, at the recommendation of Mr. BRAHAM, getting up at the former house, adapted, of course, to English words. Miss P. AYTON is engaged to perform the part of the coquette.

MEMOIR OF BOCCHERINI

[illegible]

[illegible]

When he bids all the five instruments discourse together, it is with a harmony so full, so august and effectual, that our senses seem lulled into contemplation and repose, and our imagination is wrapped in a sweet reverie, or taught to dwell upon the most enchanting images. It is the inexpressive grace of Albano, the naïveté and sensibility of Gessner. And when, changing his style, he assumes a sombre and melancholy strain, he at once reaches the heart, and by means so gentle, that tears steal forth unconsciously and bedew our cheek. If he become still more serious, if he saddens, it is to touch us more deeply; if he sheds a soft languor over the soul, and appears to deprive it of all its vigour, it is but to appease the tumult of the passions, to place us in a better state, and bid us taste the pleasures of the golden age."

ON THE USE OF CONSECUTIVE FIFTHS.

To the Editor *of the* Harmonicon.

Sir,

In your February Number, your correspondent on the subject of perfect fifths, (G. H.) after some remarks on the rules laid down for musical composition by various grave authorities, as opposed to the practice of many of the best modern writers, comes to a conclusion which will be pretty generally admitted, viz. that *where good and striking effect is found at variance with rule, rule should give way, and the effect be preserved.* I hope, however, I shall not offend G. H. in venturing an opinion that these preliminary remarks are, for the most part, vague, and but little en rapport: this last circumstance, indeed, and the sort of diffidence with which they are introduced, may prove a salutary guard against their otherwise dangerous tendency, in leading the young musical student into a disregard of all rules and prescriptions whenever they may happen not to agree with the multifarious crudities and conceits that find their way into the head of an aspiring young author.

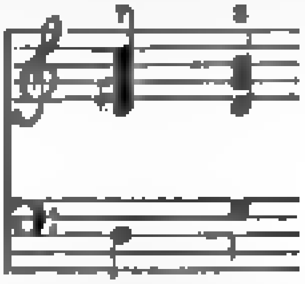
Your correspondent, in advocating the cause of striking effect versus the established rules, deduced from the phenomena of sound, by which we are guided in musical composition, has gone unnecessarily out of his way.—Where nature has well and musically adjusted the perceptions of the ear, it will, independent of cultivation, be inclined to approve or reject what rule has approved or rejected. This is, indeed, rather an inverse position; for though I have above referred to the phenomena of sound, as the natural source of rules for our guidance, it cannot have been the only source, as some researches and discoveries in the recondite science of acoustics are comparatively of late date: and for the rest, to what can we refer the origin of our rules, but to the simple dictates of a well-constituted ear? With what propriety or advantage to himself, can we direct the young musical student to such a release from the observance of long established rules, as irreconcilable with modern improvement in harmonic combination and progression, and in lieu thereof, to consult the works of our great masters, as models for his guidance? This would be at best but fruitless, as only long practice under the guidance of established rule could empower the student to consult with advantage these masters: and if his path be infested with a spice of vanity, it will be worse than fruitless,—it will be mischievous. Of this, I can furnish a case in point.

A pupil showed me a passage under the obvious and full impression that it was considerably effective. It was altogether objectionable; but my immediate censure fell upon some palpable violation of rule,—he turned exultingly to a similar infraction in Mozart! "So soon," I replied, "as you produce me a similar composition to this, I will not object to a dozen such violations!"

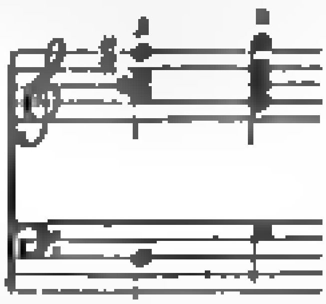
Notwithstanding, therefore, the validity of the above conclusion, at which your correspondent appears very justly to arrive, no dispensation from the strict observance of rule should be allowed to students in ordinary. It is alone to the consummate master of musical effect, that such a freedom can be trusted; how well employed it may be in such hands, G. H. has proved in his two or three striking examples.

Having urged, I trust satisfactorily, the absolute necessity for the young student's adherence to established rule, and not less indispensable because, in modern time, our great masters have produced striking effects by the very act of transgressing it, I venture to add, for the amusement of many, I hope, of your readers, a few more specimens to those privileged wanderings from the beaten path with which G. H. has already presented us.

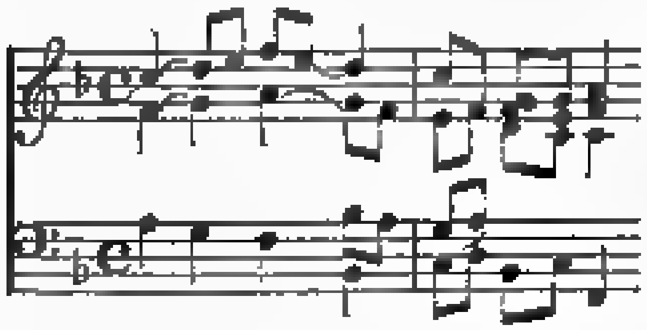
It may not be amiss to point out, in the first place, as evidence of what I have asserted above, that the ear, if a good one, immediately sanctions or disapproves such harmonic progressions as rule prescribes or rejects. For example, one rule of progression is, that the flat 7th, as incident to the dominant chord, shall descend one degree, which will generally be to the 3rd of the relative tonic chord.



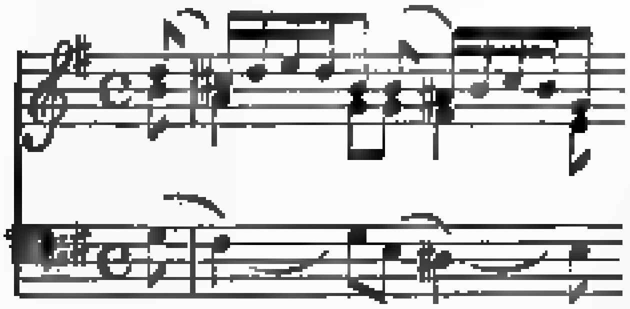
If this required progression be compared by the ear with a movement from the 7th of the first chord, to either the 5th or 8th of the second, it will be found, that it can only admit that which is required, and will surely reject the other two.—Again, if the required progression of the 3rd in the first chord, one degree upward, which will be generally to the 8th of the tonic chord, (see the following example,) be compared with a movement to the 5th or 3rd of the second chord, the ear will again adopt that which rule requires, and reject the other two.



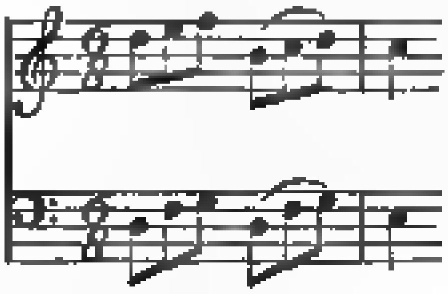
There are situations innumerable in which the eye of the tyro in harmony is charmed by the appearance of perfect fifths, which the skilled harmonist has no hesitation in setting down, not because, as G. H. remarks, they are "striking and beautiful," but because being (from some simple cause, either in the harmonic progression, the combination, or the merely ornamental character in which they stand, &c.) perfectly harmless, they afford no adequate motive for going a step out of the way. The following movement of parts is more smooth with the 5ths than without them, and which mode being thus harmless, I should prefer *.



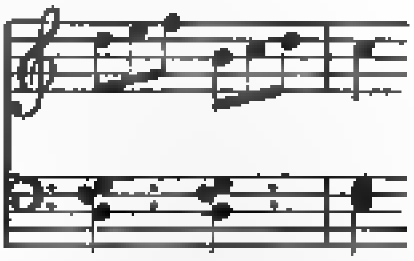
Your correspondent G. H. has adduced instances where the 5ths are so wrapped up in the combination, or taken in such position, as to be again perfectly harmless. The following example presents 5ths only to the eye: they have no reality, as the second is in fact nothing but an *appoggiatura*:—



Where 5ths arise from the arpeggio division of a chord, and the motion is sufficiently quick for the ear not to take cognizance of them, there is no occasion to waste one thought on the matter.



Here also is no real progression of 5ths, as may be seen upon looking at the same example, with the chords undivided.



Examples, however, of thus inoffensively, and even advantageously, deviating from the letter of musical law, though readily multiplied, afford no pretence for granting any privilege to the early student, who will be proportionably qualified to indulge in license in his advanced practice, accordingly as a careful and rigid adherence to rule had been inculcated and followed at the commencement of his education as a harmonist.

W. S.

ON THE EXPECTATIONS AND PROSPECTS OF A MUSICAL PROFESSOR,

By CARL MARIA von WEBER.

[From a German Periodical work.]

THERE is no one but has felt his heart moved by the simply eloquent melodies of the late lamented Weber; the language of his song is familiar to every lover of music; hence more than common interest will be felt to know how the artist could clothe his thoughts in language, especially upon subjects regarding the art of which he was so distinguished an ornament. It would, therefore, be little less than an act of injustice to the public to withhold from them the following letter, addressed, by this excellent man, to a person who had, at a somewhat advanced period of life, conceived an ardent passion for music. This feeling had given him a disrelish for the routine of every-day life, spent, it may be added, in no unprofitable business, and led him to aspire to a rank among the votaries of the tuneful muse. Acting under these impressions, he applied to Weber for his friendly advice as to the propriety of the step he was about to take; this was candidly given in the following letter, the sentiments contained in which need no comment. It will be necessary to add, that there is no one from whom the advice contained therein could have come with greater effect, than from this experienced artist, and most worthy of men.

WEBER'S LETTER.

SIR,

THE unreserved confidence which you have thought proper to repose in me, justifies my addressing you with that openness and sincerity which artists owe to each other. By the young, and by men of too ardent and sanguine a temperament, plain truth is apt to be regarded as cold, harsh, and ill timed; but your more matured judgment and experience will do me the credit to believe, that what I am about to say, in reply to your letter, proceeds from the best feelings, and from the most cordial wishes for your well-being in life.

It is your wish to dedicate yourself to the art, and to follow music as a profession: as you apply to me for my advice under these circumstances, I consider it my duty to direct your attention to the almost infinite difficulties with which you will have to contend. I am not ac-

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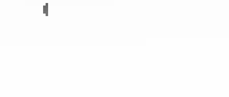
* Though most anxious to promote discussion, we do not pledge ourselves, to insert without remark every opinion that may be advanced by our correspondents. For instance, we differ entirely from that of W. S. concerning the two 5ths in the first bar of the above Example. How much better, in every respect, if the second crotchet in the inner part had been B flat instead of G, thus—



(Editor.)

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ON THE GRAVE HARMONICS.

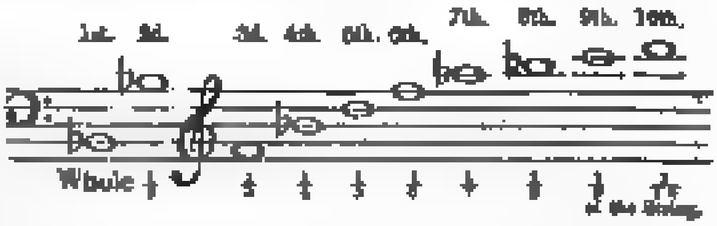
To the Editor *of the* Harmonicon.

Sir,

A letter which appeared in the Harmonicon for last March on "The Phenomenon of the Third Sound" convinces me that there still exists a mistake respecting the Grave Harmonics: allow me, therefore, if you think this worthy of publication, to put those of your readers who may have a taste for such experiments, into a way of ascertaining that there is only *one* concord (the octave) from which results but *a* third *sound*, and that the number of grave harmonics depends upon the higher of the two notes used in producing them.

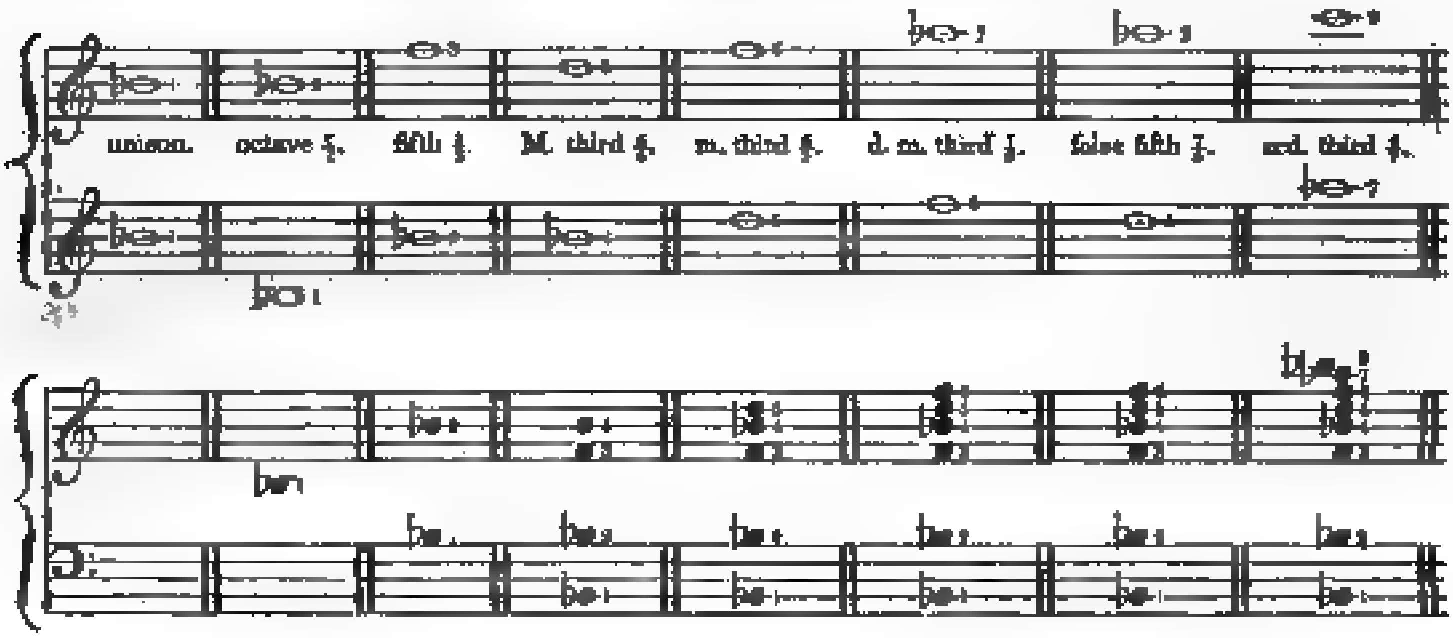
I will take the chord $\frac{9}{7}$ for the purpose, and the best chords of this description on the organ are those of B flat and E flat. I select the chord of B flat, because its notes fall best into the compass of females' voices.

It will be convenient to regard all the notes of this chord, and, consequently, all the intervals formed by them, as produced by the whole, or certain different portions of a string tuned to base B flat. Let the fundamental note, base B flat, be called the 1st note, being produced by the string in its whole length; tenor B flat (the octave) the 2nd, being produced by half of the string; and so on, as under,—



And let it be observed, that the numbers of vibrations, in a given time, required to produce each of the above notes, are in exact conformity with the ordinal numbers above them, and that the ordinal numbers of any two of these notes are the numerical expressions for, or ratios of, the intervals the notes describe, as $\frac{2}{1}$ an octave, $\frac{3}{2}$ a fifth, and so on, and also, that all these notes, except the first, are acute harmonics of base B flat.

If the notes given above be combined, as in the following upper-two staffs, the sound, or sounds, if any, the result of such combinations, will be as described in black notes in the lower-two staffs.



It may be observed, then, that unisons are regarded as the first notes, octaves as the 1st and 2nd, fifths, as the 2nd and 3rd notes of a string, and so on, and that, where any two notes of a string are combined, the grave harmonics consist of all the notes of that string that are below the higher of the two notes played or sung.

The above, if transposed down into E flat, will answer equally well for the organ, and the notes will then fall into that part of a tenor singer's voice which is most favourable to the production of the grave harmonics namely, the falsetto.

A little practice is necessary to enable one to distinguish these implied sounds, and it is indispensable that the tone of the voices or instruments used in producing them, be full, smooth, steady, clear, sustained and perfectly in

ct of there being sometimes more than one im- nd presented itself to me about nine years ago. I was amusing myself by listening to *the third sound* from the different major and minor thirds on a very finely-toned, well-tuned organ, built by Allen, which is in this town; and happening to put down treble B flat and D flat, I was surprised at hearing notes higher than I had expected, which, upon attentive examination, I found to be treble-clef-c, and tenor E flat, and, finally, I heard with them, tenor A flat, and base and double base E flat. I have frequently tried similar experiments since, and also with voices, with nearly always the same results.

This subject is, doubtless, more curious than useful; but as I think it desirable, even in this view of it, that it should not continue to be misunderstood, the above remarks are presented by

Yours, &c.,

J. Molineux.

Newington Bridge, Liverpool—April 16, 1827.

ADVICE TO COMPOSERS AND PERFORMERS.

To the Editor of the Harmonicon.

Sir,

Having lately, in the course of my musical researches, met with a scarce tract, translated from the Italian, entitled, *Advice to the Composers and Performers of Vocal Music*, London, 1769, I have been induced to make some extracts from the same, because containing several hints of practical importance. I send them to you, as, through the medium of your valuable Journal, they cannot fail of producing their intended effect.

Yours, &c. &c.

W.

"It may seem strange that one who is no practical musician should take upon himself to reform certain abuses which have long prevailed, and which bring discredit upon an art so justly held in the highest estimation; but as all the productions of the arts fall under the cognizance of reason, which has a right to judge of everything wherein the understanding is concerned, no apology will, I trust, be deemed necessary for publishing my sentiments upon vocal music, or exposing abuses which have been introduced both by composers and performers.

"The great perfection of vocal music is, that it be made subservient to the sense and spirit of the words; or, to speak more plainly, that a composer should take care to express them, not satisfying himself with expressing the most pleasing movement, if not suited to the purpose, and contenting himself with a more indifferent one if it answers the end in view. By this means he will not only please those who are skilled in music, but those also who are alive to the charms of the poetry.

"But it is not sufficient that the composer choose a movement suitable to the sense of the words; it is no less necessary that he carry it on in such a manner as to give no offence to the good taste of his hearers, by too long digressions and repetitions, it being an essential part of a sound judgment to know when to leave them, in conformity to the maxim of Horace,—

Sunt certi denique fines
Quos ultra citraque nequit consistere rectum.

This is a rule that deserves to be particularly attended to by those composers who affect to spin out the thread of their fancy through all the possible variations of modulation and contrapuntal art.

"In an opera it is allowable for the better and more artful structure of the whole, to depart, at times, somewhat, from the severity of this rule, in order to produce a kind of chiaroscuro, a proper distribution of light and shade, so as to relieve the tameness of the whole. But still the composer will justly expose himself to censure, who overcharges his music with too many divisions. Let it be remembered, that it is not the number of notes that moves the passions, but a few, judiciously disposed in due time and place, and modulated with art and judgment.

"Another impropriety is that of overburthening and overcharging the composition with too many complicated accompaniments. This custom has so much grown upon us within these late years, that if it be not put a stop to, the singer will be made to give place to the instruments, and the orchestra be more regarded than the voice. Excess in this respect must be guarded against, remembering the useful hint of Terence,—*Ne quid nimis.*

"Another error, into which composers of no great judgment are apt to fall, is that of employing a musical accompaniment upon a subject, where tenderness of expression is required, or where rage and despair are to be expressed, of making the accompaniment overpowering and profuse. The accompaniment must be directed by the movement and character of the singing part, so that both voices and instruments may conspire together to produce a uniform and regular variety.

"Another error of a kind is for a composer to begin a song with one subject, and, having dwelt upon it for some time, to quit it for another for the mere sake of variety; a piece of affectation that has no other effect than to divert the attention from the first design, and to destroy perspicuity and conclusion. Again, let the judicious advice of the author of the *Art of Poetry* be attended to,

Denique sit quodvis
Simplex duntaxat et unum.

"As we are on these observations, it is to be agreed, I shall venture to give my opinion concerning the rules which are necessary to be observed in the composition of an opera. When, therefore, the composer has a drama to set to music, which I suppose to be well contrived, set off with the best language, and adorned with all the beauties of poetry, he must follow the same method that is observed by a good painter, who, when he has to execute an historical subject, first forms the plan of it in his mind, then designs it on his ground, and at last colours and embellishes it, taking care and adding as it suits the progress of the work he adopts most conducive to its perfection. By this means, the principal figures in the piece will appear in their proper situations, the design, matured in the mind of the artist, will be preserved, and nothing wanting that is necessary to render the whole work pleasing to the eye, and satisfactory to the most correct judgment.

"Counterpoint must be the composer's guide, if he would be careful not to transgress the rules of his art; but good judgment, which is only the fruit of experience, will order and adjust the different movements in such a manner that they may mutually support each other, and render the whole a connected and consistent piece. Their regular disposition, with respect to the entire piece, is so necessary, that a judicious composer will introduce in the different songs or movements [illegible] some particular place with design, in order to prepare the ear for another which is intended to express some leading passion of the drama; and when thus introduced, it will have an admirable effect. Hence, that rule of Horace will be found useful in the composition of an opera:

"—ut jam nunc dicat, jam nunc debentia dici
Pleraque differat, et præsens in tempus omittat."

"We now proceed to consider the faults which singers are apt to commit, and that we may not be deceived by false appearances, it would be proper to lay down some rules which may help us to distinguish between the good and the bad.

"An excellent voice, fine taste, and the power of singing perfectly in tune, which is the effect of a nice ear, are gifts which nature bestows but on few, and which, if improved and perfected by study, render all the other qualities necessary to form a finished singer comparatively easy. The principal among these are, exact time, a correct expression of the words, the power of firmly and steadily sustaining the voice, and the capacity of entering fully into the spirit and design of the composer, to which may be added the distinguishing, or embellishing, the composition with the appropriate graces, and some others of less account. If these necessary qualifications are not con-

[illegible]

[illegible]

[illegible]

[illegible]

THE SWISS ALP-HORN.

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[illegible]

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[illegible]

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[illegible]

[illegible]

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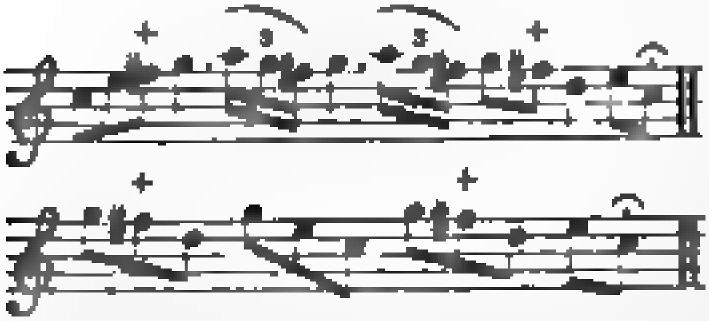
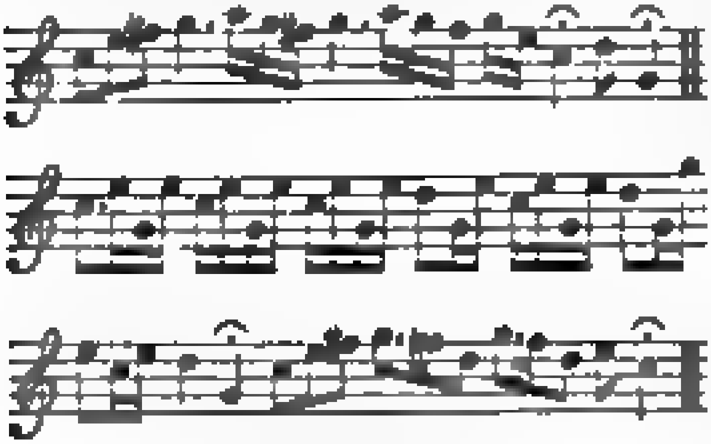
hence, in the greater part of the *Ranz des Vaches*, the notes marked with a cross (+) in the following passage,



which would properly be F, are heard as F sharp, a tone which has, naturally enough, found its way into the airs themselves. But even this irregular tone, this F sharp rather than F, possesses a sweet and indescribable charm to the ear of the goatherd, and, on this particular instrument, will not appear disagreeable even to the most fastidious, while on the horn it would prove in the highest degree offensive. Upon questioning an intelligent mountaineer relative to the addition of the mouth-piece, he acknowledged that the tone produced was purer, but still it did not please him like the other. He took the instrument, preluded upon it for some moments, and concluded by candidly avowing that, with all its imperfection, he found the old tone by far the most agreeable to his ear; for instance, in the following passage of a favourite Ranz de Vache, he found the F sharp much more soothing and expressive than the proposed emendation.



N. C. BOCHSA FINALLY EXPELLED THE ACADEMY OF MUSIC.

Our readers are, no doubt, like ourselves, by this time heartily sick of the very name of that notorious French harper, Nicholas Charles Bochsa. It is, however much easier to adopt, than to get rid of an evil; and one of the consequences of that indiscriminate encouragement given by a few thoughtless people of fashion to foreign adventurers, is, the ready access gained by quacks and impostors into positions from which the unerring influence of correct principles must ultimately expel them, when their real characters and pretensions become properly known.

In March 1826*, we published a minute of the Committee of the Royal Academy of Music, in which it is stated that "strong charges against the character of Bochsa having appeared in the public prints," they "felt it to be their duty to require of him what measures he had taken for the purpose of refuting such charges." He did not, it would appear, satisfy the committee that the disgraceful imputations were false and groundless, but he "declared his intention to institute legal proceedings against the authors of these charges," and he was ordered to discontinue his attendance at the Academy "until the result of such proceedings should be known."

Nearly ten months after this suspension, Bochsa came forward as prosecutor against the proprietors of the *Examiner* and *Sunday Monitor* weekly journals for alleged libels on his character. The truth or falsehood of the offensive matter was, however, left undecided by this proceeding; Bochsa, for reasons of which *he* was the best judge, chose to proceed by *indictment*, and therefore it was only necessary to prove that certain libellous expressions appeared in the publications in question, to obtain a verdict.

These proceedings, and the sentiments to which they gave rise, uttered, as with a universal voice, by the press of the whole kingdom, and repeated within the walls of the House of Commons, must be fresh in the memory of our readers. The result has not been the restoration of Bochsa to his post at the Academy, but on the contrary, the Committee have finally declared, and publicly promulgated his entire dismissal.

The following is an extract from the Minutes of the Committee:—

"At a Meeting of the Directors and Committee of the Royal Academy of Music, April 26th, 1827.

"The Earl of Scarborough *in the Chair.*

"Present.

"*Directors.*—The Earl of Scarborough; the Earl Howe; Sir James Langham, bart.; William Curtis, esq.

Committee.—Lord Saltoun; Rt. Hon. Sir Gore Ouseley, bart.; the Hon. Archibald Macdonald; Sir John Murray, bart.; Sir George Clerk, bart.; Henry Sanford, esq.

"Resolved,

"That Mr. Bochsa's suspension from all connexion whatever with the Royal Academy of Music, be confirmed and promulgated.

"By Order,

"R. WATTS, *Secretary.*"

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* Harmonicon, vol. iv. page 84.

Review of Music.

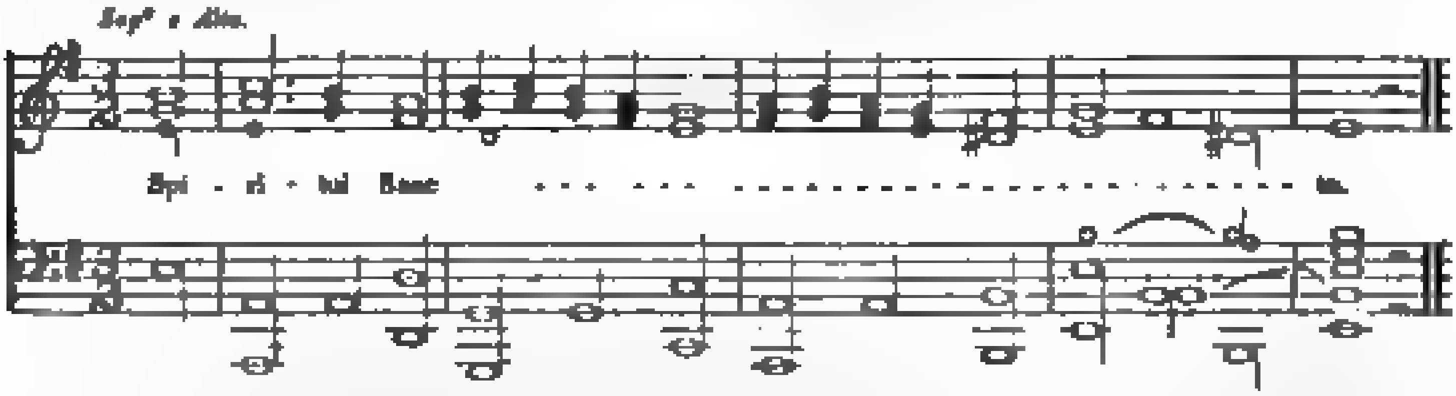
The Fitzwilliam Music, *being a Collection of Sacred Pieces, selected from manuscripts of* Italian Composers in the Fitzwilliam Museum, by **Vincent Novello**, Vol. V. (*Published for the Editor, Shacklewell Green.*)

We are now arrived at the last volume of this very important and interesting work. It contains a Trio, a Quintet, two Choruses with fugues, a Quartet with chorus, and a five-voiced fugue, by **Clari**, a *Domine ad adjuvandum*, a *Gloria Patri*, and a Quartet and fugue, by **Colonna**, a Quintet by **L. da Vittoria**, a Trio by **Carissimi**, a Motet by **Edwardo Lupi**, and part of a **Gloria Patri** by **Leo**.

Clari's Trio, *Sancta Mater*, in C minor, with accompaniments, from his *Stabat Mater*, is devout and tender; it begins with a solo for the alto, followed by another for the soprano: then the three voices join in a piece of harmony that sings most complainingly, but sweetly.

Colonna* was a great master, though now but little known, except to those who may be called classical musicians. His composition, *Domine ad adjuvandum*, for five voices and stringed instruments, is an animated, clever work. Handel has made use of the last few bars of this in his chorus "They now contract," in *Jephtha*; and there are other passages in it of which the same great master has availed himself. Indeed, Dr. Boyce was of opinion, that **Colonna** was **Handel's** model for choruses with orchestral accompaniments.

The *Gloria Patri* by the same, a duet for soprano and contra-tenor in E minor, is a soothing, beautiful strain,—though certainly not very appropriate to the words. The following few closing bars of it have been often since applied, by various masters, to different purposes.



The chorus that follows is a fine fugue in five real parts. The resemblances here to portions of the *Amen* of Handel's well-known *Jubilate*, are very apparent. **L. da Vittoria's**† five voiced motet, *Regina Cœli*, is more remarkable for the smoothness of the parts, than for the effect of them when working together. In relation to more modern music, it is certainly dry, but considered in reference to the age in which it was produced, it is not without merit.

Clari's quintet, *Gratias agimus tibi*, is elegant and flowing. The chorus that follows, *Cum Sancto Spiritu*, an irregular fugue, is not striking. Both have the accompaniments of stringed instruments.

The trio by **Carissimi**, *O felix anima*, is a short piece of very pleasing vocal harmony, for contra-tenor, tenor, and base; but the setting of the words is not managed with the composer's usual propriety and good sense. **Purcell** seems to have been indebted to this trio for the style, and also for some of the passages, of his "song for three voices," "May the God of wit," in the *Fairy Queen*.

The next is a movement, *Paratum cor ejus*, from the *Beatus vir*, a motet by **Colonna**, with accompaniments for violins, two violas, and base. The melody of this is very natural and charming, and the harmony chaste and free from the crude discords which were beginning to infatuate some of the composer's cotemporaries. The two violas add a great richness to the general effect.

Clari's quartet, *Quando corpus morietur*, from his *Stabat Mater*, is a solemn, fine specimen of choral harmony. The chorus that immediately follows, to the same words, is a kind of fugue, well imagined and ably worked.

The motet *Audivi vocem de cœlo*, by **Edwardo Lupi**‡, as Mr. Novello names him, is a fugue of two subjects, scientific and sombre. There are some forbidding harmonies in this, which, however, belong more to the age in which they were written than to their author. In the sixth bar of page 36, the second E, a minim, is, we presume, an erratum; it should be a C.

Clari's fugue, *Et nunc et semper*, for five voices, and instruments, is a masterly work; the principal subject is happily conceived, and blends well with the secondary one, the whole together exciting those joyful emotions which the *Gloria Patri*, a song of praise and triumph, should always raise.

We now come to the last piece in the volume, and the concluding composition of the whole work. It is the latter half of the *Gloria Patri*,—*Sicut erat in principio*,

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* **Giovanni Paolo Colonna**, Maestro di Capella di S. Petronio, at Bologna, flourished during the latter half of the seventeenth century. Many of his works were published between 1681 and 1691. His MSS. are preserved with secrecy; there is a large collection of them in a church in Venice, but of which no person is allowed to take a copy. In 1685 **Colonna** had a fierce controversy with **Corelli** concerning a succession of fifths in the 3rd Sonata of his Op. 2d.—

† **Tomasso Lodovico da Vittoria**, Maestro di Capella of St. Apollinare, and afterwards a singer in the Pontifical chapel, was a Spaniard. He was a disciple of **Palestrina**, and flourished during the latter part of the sixteenth century. The **Padre Martini** mentions him with respect.

‡ **Edwardo Lupo**, or **Lopez**, was Maestro di Capella at the Cathedral of Lisbon in 1600, for which church he wrote a great deal of music, a list whereof is given by **Machado**, Bibl. Lus. Vol. I. p. 738. See Gerber's Lexicon.

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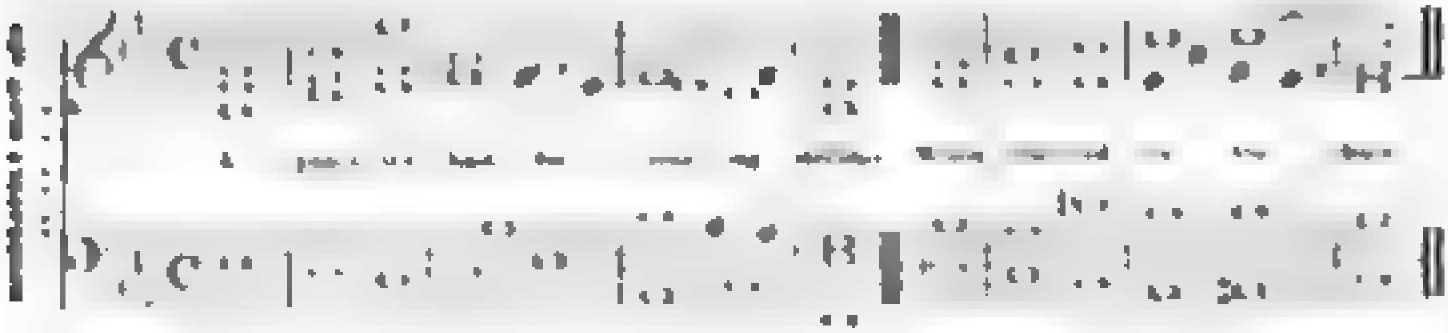

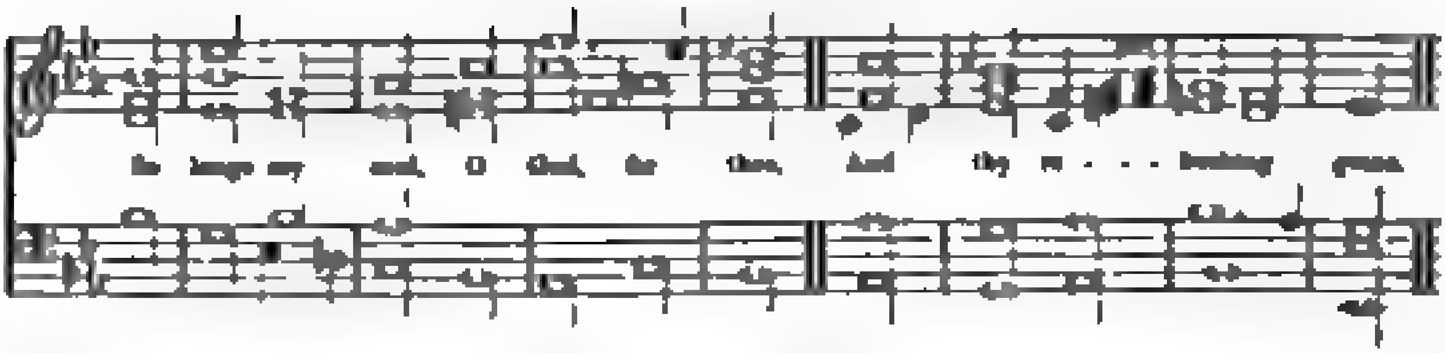
So longs my soul, O God, for thee, And thy re - - - freshing grace.

In this collection are four compositions by the late celebrated astronomer, he who gave a name, and whose name is given, to one of the planets of our system, Sir William Herschel: they have great merit, and are rendered curious by the circumstance of the author having raised himself from the rank of a musician in a military band, to that of the most famous astronomer of his day.

This work is brought out with great care, in an uncommonly handsome manner: a long, respectable list of subscribers proves the estimation in which the editor is held by his townsmen in Norwich, and by those friends in various parts of the kingdom.

COMIC SONGS AND RECITATIONS, *written by Mr. KNIGHT, and sung by him at the Theatres throughout the kingdom: the Symphonies and Accompaniments for the Piano-forte, by* EDWARD KNIGHT, *Jun.* (Goulding and D'Almaine, *Soho Square.*)

THE editor of the above work deprecates the criticisms of those who have not heard the songs and recitations, now published, performed by the author. He wishes to educate or appease those who might be inclined to examine the volume rather as a production having pretension to musical merit, than as a mere record of what was written to answer temporary stage purposes. For ourselves we beg leave to say, that whatever is thus delivered to the world, is open to, and, as is generally understood, becomes, by the very act of publication, unreserved property: but we are not unwilling to view the whole as a collection of comic songs, in which music has been a secondary consideration,—mimicry and fun the primary objects. We say, then, without circumlocution, that the effect of these depended upon the admirable manner in which they were delivered; that without the grimace, the art, wile, and the drollery of poor Knight, or of somebody equal or nearly equal to him, they will appear comparatively spiritless and meagre. They were his outlines: he filled them up and made them complete by his peculiar mode of giving them. So a talent so rare, that we must not expect soon to see it equalled, therefore cannot hope to hear these, his remains, to the same advantage as when they came from his own lips, eyes, and hands: all of which contributed an equal share to the performance.

The music (that is, as the melody), the accompaniments are careful and judicious; and the work may be made conducive to the rational amusement of such private circles as are disposed to accept the will for the deed, and be gratified by an attempt to entertain, although the imitation may, as in all probability it will, fall far short of the original.

A biographical memoir of Mr. Edward Knight is prefixed to the volume, and a few particulars of the life of so popular a performer cannot prove uninteresting. He was born at Bristol, in 1774, and apprenticed to Mr. Wade of Birmingham, "a painter and modeller of much talent." But his attachment to the stage became, at length, so decided and unalterable, that his father was obliged to purchase his indentures, and set him free for the pursuit of his more favourite object.

Mr. Knight first attempted to appear at Newcastle-under-Lyne; but when the awful moment arrived, he lost the powers of speech, precipitately quitted the stage, and fled the town immediately. He was more successful afterwards at Ruthin, in North Wales, where he appeared as *Hob*. His merits were here warmly acknowledged, by overflowing barns, "got with the luxury of six candles, propped, with clay each, upon the yielding surface of the earthen floor." He then got advanced into the Stafford company, and soon afterwards was promoted by Tate Wilkinson into that which occupied the York stage. In 1807 he first appeared in London, at Drury Lane, as *Timothy Quaint*, in the *Soldier's Daughter*, and *Robin Roughhead*, in *Fortune's Frolic*. After a protracted illness, he died in February 1826. "He was an ardent and sincere friend, an affectionate father, an exemplary husband, and a true Christian," says, and we believe with truth, his biographer.

1. GRAND FANTASIA, *The Recollections of Ireland, in which are introduced the airs, "The groves of Blarney," "Garry Owen," and St. Patrick's Day, for the* PIANO-FORTE, *with Orchestral Accompaniments, composed by* J. MOSCHELES, *Op.* 69. (Cramer and Co., *Regent Street*, and Chappell, 135, *New Bond Street.*)

2. RONDO BRILLANT, *pour le* PIANO-FORTE, *composé par* HENRI HERZ. Op. 11. (Cocks and Co., *Princes Street, Hanover Square.*)

THE Fantasia by Mr. MOSCHELES is a tribute of gratitude for the hospitality, and other attentions, which he received during his visit last year to the metropolis of Ireland. The composer has performed it several times in London during the present season, and in his hands it never fails to produce great effect, partly by surprising and partly by the beauty of the airs introduced, the ingenuity with which they are treated, and the aid of the orchestral accompaniments. "The Groves of Blarney," or "'Tis the last rose of summer," the title by which the air is now best known, pleases everybody, whatever form it may assume; and Mr. MOSCHELES has given an elegant version of it, though the latter portion of it is a good deal covered by sprinkling harmonies, and wrapped up in arpeggios.

"Garry Owen" is put into the shape of a brilliant finale, and, blended with "St. Patrick's Day," is very successful in performance. In fact, the whole piece shows the ability of the composer, though there are other things by him which, upon the whole, we prefer. But it must be understood, that this is written for himself, or for those who possess nearly his powers of execution, for it is almost unboundedly difficult, and should only be attempted by a select few.

The second of these, the *Rondo Brillant*, has passages even more arduous in point of execution than the former; the whole aim of the author, in many parts of his present composition, seems to have been directed to one object, and that object difficulty;—difficulty which, in nine hundred and ninety-nine in a thousand, amounts to impossibility; and, except the opening adagio and cantabile, which are singing and expressive, there is little, very little indeed, of a redeeming quality throughout the whole extent of twenty-six pages. This is dedicated by Mr. Hummel to Mr. Moscheles, perhaps the latter and half a dozen more in this country may play it. How many voluntary listeners it will meet with, we cannot attempt to guess; the safest way of securing an audience for it, will be to perform it in a masonic lodge, where the tiler, as he is called, stands at the door with a naked sword; or in any other place where the company cannot escape, but at the risk of their lives.

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1. Sonata *for the* Piano-Forte *and* Flute, *composed by* J. N. Hummel. (Cocks and Co.)
2. *The Dream of Nourmahal, a* Descriptive Fantasia *for the* Piano-Forte, *by* Alfred Cavendish. (Ewer and Johanning, 60, *Tichborne Street.*)

The first of these, though new to us as a new publication, must be one of Hummel's early works: it has all the simplicity of at least thirty years ago; the *Alberti base*, the shaken cadences, &c. which were not uncommon at the close of the last century. It possesses, however, a quality now getting scarce, one a thing nearly as necessary to the existence of music as atmospheric air is to the body.

Why the second of these should be called a dream, and why Nourmahal's in particular, we cannot for the life of us divine. Really such things should have explanatory notes attached to the passing stave, after the fashion of the battle of Prague, to enlighten dull comers, and to enable them to trace resemblances where opposites would seem to be indicated. We possess no information concerning the author of this, but rather conjecture that he has not had much experience as a composer. He has given a high-sounding denomination to his piece, but we doubt whether it will be known by its name.

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1. Danish Song, *with Variations for the* Piano-Forte, *by* Ferdinand Ries. Op. 148, No. 1. (Goulding and D'Almaine.)
2. German Song, *with Variations for the* Piano-Forte, *by the same.* Op. 148, No. 2. (*Same publishers.*)
3. *Ah! Te* [illegible], *Cavatina e Duetto from* Meyerbeer's *Opera Margherita d'Anjou, arranged for the* Piano-Forte *by* Augustus Meves. (*Same publishers.*)
4. Andante and Rondo *for the* Piano-Forte, *the subject "Elena, oh tu che chiamo," from La Donna del Lago, arranged by the same.* (*Same publishers.*)

The first and second of these are extremely pleasing melodies, and there is an absence of all common-place in the variations written to them by Mr. Ries, who has here produced two pieces that are well calculated for general use, being easy to execute, yet by no means trifling or unworthy of good amateurs, and in the modern brilliant style without overstepping the boundaries prescribed by real taste. We have not, for some time past, seen anything by this composer so likely to meet with an extensive circulation as the present publications.

Not less useful than the foregoing are the two adaptations by Mr. Meves lately in print. No. 3 is an elegant andante, full of taste and feeling, followed by an allegretto that contrasts exceedingly well with the previous movement. In this, Mr. M. has formed some passages of semiquavers into groups of eight, which is unusual, and perplexes the eye. Every departure from established custom in notation renders the reading of music, particularly at first sight, difficult, and can only be justified by some equivalent advantage. No. 4 is the charming and well-known air to which the opera of *La Donna del Lago* is so much indebted. The second part of it, "Oh quante lagrime," was published as a rondo in the last volume of the Harmonicon. Mr. M. has arranged it with much judgment, and, with the introductory andante, made a good piano-forte piece of the two delightful movements.

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1. "Love was once a little boy," *a Ballad composed by* J. A. Wade, Esq., *arranged for the* Piano-Forte, *with Variations by* T. Latour. (Latour, 50, *New Bond Street.*)
2. "I have lost," *a Cavatina, composed and arranged by the same.* (*Same publisher.*)
3. "Your [illegible]," *a Song composed by* F. W. Crouch, *arranged with an Introduction and Variations for the* Piano-Forte, *by* G. Kiallmark. (*Same publisher.*)
4. "Come unto these yellow sands," *an Air by* Purcell, *with Variations for the* Piano-Forte, *composed by* R. Blyth, Mus. Bac. (*Same publisher.*)

All the above are of the same order, as to the class of performers to which they are suited. They are all familiar in style, short, and easy.

The first is a popular air at the theatre, and will remind all who know Haydn's third Symphony, called the Surprise, of the celebrated movement in C. The variations, five in number, consequently partake of the resemblance.

No. 2 is a very sprightly, pleasing air, well suited for the purposes of piano-forte adaptation. Mr. Latour's introduction to it has much merit, and contains a few syncopated notes in the old, but never-obsolete style, that impart to it a charm which such passages always possess. This is in the form of a rondo, and as a bagatelle is worthy the notice of those players whose powers generally tempt them to perform music of more difficulty and pretension.

No. 3 is a pretty air, with some agreeable variations to it, in which an effort, and rather a successful one, has been made to avoid the old and, by incessant use, dull routine.

No. 4 is a melody composed a hundred and fifty years ago, yet still fresh and delightful. Mr. Blyth's variations have so little beauty and correctness to recommend them, we cannot say more in their favour.

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1. Overture *to the Opera Margherita d'Anjou, arranged for the Piano-Forte. Composed by* Meyerbeer. (Ewer and Johanning, *Tichborne Street.*)

2. **Euterpe**, *a Collection, &c. for the* **Piano-Forte.** No. 2. (*Published by the same.*)

3. **Oberon's Horn**, a Selection of Waltzes for ditto. Nos. 13, 14, and 15. (*Same publishers.*)

4. *The Military and two other Waltzes, for ditto, by* **Edward Dearle.** (Preston, 71, *Dean Street, Soho.*)

5. La Gaité, *a second set of* Quadrilles, *from* Rossini's *Semiramide, by* Pixis *and* Payne. (Wessel and Stodart, 1, *Soho Square.*)

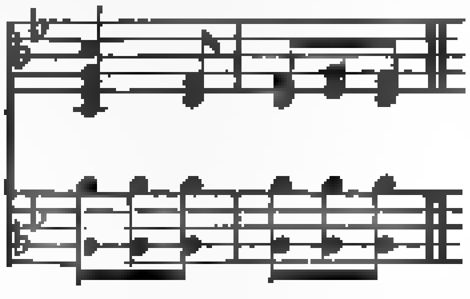
6. *The same, arranged for a band, by* L. Zerbini.

It may not be fair to judge of the Overture to *Margherita d'Anjou* from an arrangement, without having either heard it performed or seen it in score; we shall therefore merely state, that in its present form it does not appear to have any extraordinary claim to merit. It is in D, and is easy.

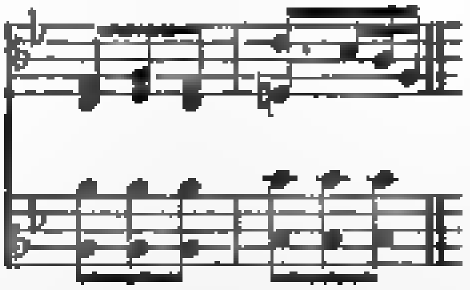
No. 2 of *Euterpe* contains the quintet, "Oh Guardate," in *Il Turco in Italia*, a Waltz and a French Romance, arranged by Diabelli of Vienna.

The three numbers of *Oberon's Horn*, comprise a waltz by Beethoven and Weber, and the Air, "Oh, mein lieber Augustine." These are published in octavo, in a similar manner to those which have preceded, and have two short pages in each.

Mr. Dearle's three little waltzes are rather pretty, particularly the second; but such a resolution of the $\frac{6}{4}$ as the following, can never be allowed to pass:



Neither can so erroneous a succession as the annexed be suffered to escape notice.



The Quadrilles from *Semiramide* are chosen from some of the best airs in the opera, but we may be permitted to doubt whether Pixis had much to do in the arrangement of them. They are, however, rather more moderate in price than some are charged; though even three shillings is quite enough for a single quadrille of seven short pages.

No. 6 is the same, arranged for two violins, Tenor, Violoncello, Flute and Clarionet.

VOCAL.

1. **Ballad**, "My lute it has but one sweet song," *sung by* Miss Love, *written and composed by* J. Augustine Wade, Esq. (*Latour, New Bond Street.*)

2. **Ballad**, "The Confession," *written and composed by the same.* (*Same publisher.*)

3. **Duettino**, "The little maid and the bird," written and composed by the same. (*Same publisher.*)

4. **Song**, "Could I from that lip of roses," *written by* **Harriet Downing**, *composed by* **Walter Turnbull.** (Goulding and D'Almaine, *Soho Square.*)

5. **Song**, "Painted butterfly, I know thee," *written, composed, and published by the same.*

6. **Song**, "The dark eye," *written, composed, and published by the same.*

7. **Ballad**, "Oh! speak not of love," *composed by* J. Barnett. (Lindsay, 35, *High Holborn.*)

8. **Song**, "Sure not confined to life's short compass," *the words from* Specimens of German Lyric Poets, *composed by* Richard Sharp. (Chappell, 135, *New Bond Street.*)

9. **Arietta**, "O Dolci! ah quest' amore," *composed by* Emilia Ciandrattini. (*Same publisher.*)

10. **Song**, "The Highland Chief," *sung by* Mr. Sapio, *written and arranged by* Messrs. Logan and Barney. (Wessel and Stodart, *Soho Square.*)

11. **Song**, "Cease, my heart," *or the German Air* "Herz, mein herz, warum so traurig," *composed by* C. M. von Weber. (Ewer and Johanning, *Tichborne Street.*)

12. **Song**, "Faint heart never won fair lady," the poetry from Bowring's Romances of Spain. (*Same publishers.*)

13. **Song**, "The land of the citron," *the words translated from* Goethe, *composed by* Beethoven. (*Same publishers.*)

14. **Quartet**, "The olive with the myrtle," *from* Winter's *Opferfest.* (*Same publishers.*)

If finding something like original air be the most arduous task that the modern composer has to overcome, Mr. Wade has certainly more nearly vanquished a formidable difficulty than most of his contemporaries, for in the majority of his productions that have come under our view, there is less triteness of melody than we are generally accustomed to find in what are called new songs, notwithstanding the "unanimous," the "enthusiastic applause" which so many of them are said—in their title-pages—to have received. The first of these is a very lively, pretty air, much of the effect of which is to be attributed to the distinctness of its rhythm, an essential in melody which is too often overlooked. No. 2 is not so striking as the first, but the words will bring many a pretty dimple into play: they remind us of *Catching a Tartar*. It is called

THE CONFESSION.

"Long time I would not love—I laugh'd at Cupid's bow—
But now o'er silly maids its magic pow'r I know.
In freedom once I went, my heart was whole and gay,
'Till Love a flatterer sent, who took one half away.

Heart-broken then I flew to get back what he stole,
But what did he then do?—why, robb'd me of the whole!
Ah! me, that reckless day!—I would have fled, but he,
I'm half ashamed to say, kept both my heart and me!"

The Duettino, No. 3, is easy, in a moderate compass, and exceedingly pleasing, though it tells of the deceitful, ruinous practices of love, and yet of its irresistible power.

Mr Turnbull is, we conjecture, a young composer; there are points in his songs, Nos. 4, 5, and 6, which

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Foreign Musical Report.

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[illegible] work of great originality and power, and as rivalling the well- [illegible]

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The Ancient Concerts.

SEVENTH CONCERT

Under the direction of the Earl of Derby. Wednesday, May 2nd, 1827.

Act I.

Overture and Requiem.		JOMELLI.
Quar. and Cho. Then round.	(*Samson.*)	HANDEL.
Air and Chorus. Vengo a voi.		GUGLIELMI.
Selection from Acis and Galatea.		HANDEL.
Chorus. Flush'd with conquest.	(*Alex. Balus.*)	HANDEL.
Trio.		HANDEL & MARTINI.
Glee. If o'er the cruel tyrant Love.		ARNE.
Chorus. O God! who in thy.	(*Joseph.*)	HANDEL.

Act II.

Overture.	(*Esther.*)	HANDEL.
Duet and Chorus. Time has not thinn'd.		JACKSON.
Recit. acc. Ah! perchè. Air. Il caro ben.	(*Perseo.*)	SACCHINI.
Chorus. O Father! whose. Trio and Cho. See the conquering. Recit. O let eternal. Air. From mighty Kings.	(*Judas Macc.*)	HANDEL.
Song and Cho. Haste thee.	(*L'Allegro.*)	HANDEL.
Glee. A generous friendship.		WEBBE.
Chorus. When his loud voice.	(*Jephthah.*)	HANDEL.

We are really almost fearful of trusting ourselves to make any further comment on these performances, lest in giving words to our mortification and disappointment, we should find ourselves deviating rather too much from the path of that respect which certainly ought to be preserved towards the noble directors.

We *had* entertained a hope that the encouragement given last year, and the year before, to the introduction of Mozart, and various other rich novelties, would have determined the directors to continue, if only occasionally, the production of this pleasing variety; but, alas! we are returning to the same regularity of hackneyed routine, that has, for years and years past, gone on, and unhappily, with no change even of the harmonized airs, though Dr. Arne has composed many quite as beautiful, and equally well adapted for vocal combination as this cruelest of all *cruel tyrants*, to whom we are so constantly destined to submit!—But we have done; the language of remonstrance, however respectful, and the little sallies of merriment in which we have occasionally indulged, appear to have been alike unheeded; we must therefore leave it to time to work a reformation:—sooner or later the subscribers must sicken of this unvarying repetition; and, in the mean while, we must apply our attention more to the performers than the performances, and, though our remarks will necessarily be less diversified, and fewer in number, we shall endeavour to continue in the course of a just and, we trust, liberal criticism.

Of the selection of this evening, we are compelled to remark generally, for there is not one single novelty introduced, nor a single performance, vocal or instrumental, that we have not already fully reported upon. The song which pleased us most was Madame Caradori's in the second act, in itself a most elegant composition, and warbled with much grace and simplicity. We must not however pass over the "Vengo a voi;" the chorus broke in with admirable precision;—we never heard it more effectively performed.

The *short snappings* of Dragonetti's double-bass in the instrumental trio we are not disposed positively to quarrel with, but we should be more inclined to applaud them if they were a little more subdued. Vaughan, we were concerned to understand, was absent from indisposition. Duruset, however, is always sweet and effective, and supplied Mr. V's place with great credit to himself. Some alterations appear to have been made in the choral introduction to "Time has not thinned," but they do not render it, in our opinion, the less absurd and out of place.—We cannot think that Miss Stephens chose, herself, to sing "From mighty Kings;" and if chosen for her, might she not with propriety have suggested a less arduous undertaking?—Mrs. Billington herself could scarcely give it the requisite spirit and effect. Phillips was in excellent voice, and the *giant* was anything but a *dwarf* in his hands.

EIGHTH CONCERT

Under the direction of the Earl of Darnley. Wednesday, May 9th, 1827.

Act I.

Overture. Recit. This day. Chorus. Awake the trumpet's. Chorus. O first-created beam. Song. Honour and arms. Cho. Fix'd in his everlasting.	*Samson.*	HANDEL.
Recit. Again to earth. Duet. O lovely Peace.	(*Judas Macc.*)	HANDEL.
Glee. O happy fair.		SHIELD.
Air. Voi che sapete.	(*Figaro.*)	MOZART.
Concerto 11th.	(*Grand.*)	HANDEL.
Air and Quartet. In my distress.		MARCELLO.
Chorus. Be thou exalted.		MARCELLO.

Act II.

Overture.	(*Figaro.*)	MOZART.
Duet. La ci darem.	(*Don Giovanni.*)	MOZART.
Selection from Acis and Galatea. Chorus. Wretched lovers. Air. Must I my Acis. Recit. 'Tis done! Song. Heart, the seat. Chorus. Galatea, dry thy tears.		HANDEL.
Song. Pious orgies.	(*Judas Macc.*)	HANDEL.
Quintet. Dominus a Dextris.		LEO.
Chorus. Cum sancto.	(*From a Service.*)	MOZART.
Concerto 3rd.	(Op. 4th.)	AVISON.
Glee. To Love I wake.		WEBBE.
Chorus. The Lord our enemy.	(*Esther.*)	HANDEL.

In conformity to the resolution we have been reluctantly obliged to make, we proceed to remark briefly upon the selection of the present evening. Mr. Phillips and Misses Stephens and Johnson acquitted themselves extremely well in their respective duet and song. Mr. Phillips was particularly animated in "Honour and Arms;" and it is evident that his voice has acquired more strength and richness of tone, and this gives him naturally more confidence. We have once before remarked upon the chorus and accompaniments to Shield's charming glee. We like it best in a room, with simply the three voices, and a delicate piano-forte accompaniment; but if it must be done at these concerts, perhaps the present is the better way of doing it,—the voices certainly harmonized together beautifully.—Madame Caradori's air from Figaro was a treat, and we never heard her in clearer voice. The act concluded with one of Marcello's most lofty productions. *This* time his book of psalmody was opened in the right place. Mozart's animated overture to Figaro was followed by a duet, which, in our opinion, loses half of its effect when it is not acted, as well as sung. "Crudel! per che finora?" is another of the same stamp. Phillips would have done something with "La ci darem" on the stage, but Ambrogetti himself could never manage to sing it with animation in an orchestra. Miss Stephens sung her song with her usual sweetness, it is one, indeed, peculiarly adapted to her powers. Miss Johnson, too, acquitted herself admirably in "Pious orgies," only she was now and then a little too sharp. To the quintet was prefixed the name of Leo, but there was nothing *leonine* about it,—neither majesty, nor power. It is very strange, that these great masters will occasionally fall into a *fol-de-rol* style, even with the gravest subjects. In the fine "Cum sancto Spiritu" of Mozart, which followed, we regretted, and we heard it with a little surprise, a winding up, which we thought unworthy of the "mighty master."

The concert closed with that magnificent scene from Esther which never can be heard too often, and, altogether, it was a much finer selection than the one of last week, a sprinkling of novelty here and there introduced into the bargain.

Lord Darnley's selections have been, for this year or two past, considerably richer and more novel than formerly, and we are right glad that his lordship has given the poor witches in Macbeth a little pause from their labours.

NINTH CONCERT

Under the Direction of the Earl of Darnley. Wednesday, May 9th, 1827.

Act I.

Overture	(*Rodelinda.*)	HANDEL.
Selection from L'Allegro.		HANDEL.
Recit. acc. Hence, loathed Melancholy.		
Song. Come, thou Goddess.		
Recit. If I give thee.		
Song. Let me wander.		
Chorus. And young and old.		
Song. The glories of our birth and state.		
Frost Scene.	(*King Arthur.*)	PURCELL.
Concerto 1st.		GEMINIANI CORELLI.
Recit. E Susanna. Aria. Dove sono.	(*Figaro.*)	MOZART.
Glee. Sadly from the mountain's brow.		WEBBE.
Quartet. Tacie ombre.	(*Il Cid.*)	SACCHINI.
Chorus. Immortal Lord.	(*Deborah.*)	HANDEL.

Act II.

Overture.	(*Berenice.*)	HANDEL.
Duet. Come ti piace.	(*La Clemenza di Tito.*)	MOZART.
Glee. Deh! dove.		DR. COOKE.
Song. Bacchus, ever fair. Chorus. Bacchus' blessings. Recit. The mighty master. Chorus. The many.	(*Alexander's Feast.*)	HANDEL.
Concerto 4th.	(*Oboe.*)	HANDEL.
Sestet. In braccio.	(*Justin.*)	HANDEL.
Luther's Hymn.		

The beautiful selection from the L'Allegro was succeeded by a novelty, 'tis true, but never surely were words so beautiful, so mawkishly, so unmeaningly, treated by the composer of the music, whoever he may be, and yet this *thing* was encored!!

The Frost-scene followed in good time to turn our thoughts,—we are sorry to add indignant thoughts,—from such a circumstance. Mr. Phillips was animated in a very high degree, and gave the proper expression to every part of "What power art thou," but we could have wished a *warmer* invocation of the "Cold Genius." We have heard Miss Stephens exert herself more successfully, particularly in that exquisite bit, "Thou doating Fool," which loses all its effect if not sung in the most airy manner, every note should come "trippingly from the tongue."

Madame Pasta sang the fine recitative from *Le Nozze di Figaro* in her best manner, but there is a softness and delicacy in "Dove sono," which we think better suited to another style. Madame Pasta is admirable in every thing she undertakes, but dignity is her characteristic.

The performance of Webbe's delicious glee, the words of which are descriptive of *Sun-rise*, was perfect, the orchestra, the company, the lights, seemed to recede, and open to our view the lovely scene described. Sacchini's quartet was also a rich performance, Madame Pasta, perhaps, a little too overpowering. Caradori would have preserved a better equilibrium.

The fine duet from *La Clemenza di Tito* was admirably sustained by Madame Pasta and Miss Wilkinson, who sang with more than her usual spirit and confidence with such a powerful partner. After which, that most perfectly elegant, as well as ingenious, of all Dr. Cooke's glees was performed, and in a manner which showed how its beauties must have been felt by each singer! We have heard "Deh! dove" hundreds of times, but never with so much delight as this evening. Phillips was not quite energetic enough in "Bacchus, ever fair and young," but sung it, upon the whole, very tastefully.

Here we may stop our remarks, for, as to the sestetto in Justin, it is one of the season's *indispensables*, and not one of the best neither;—and for Luther's hymn, we never did like the *trumpet trickery* of it, and which Luther, if Luther's the hymn be, never could have intended, nor can we find out any thing very marvellously striking in the tune itself.

We will not, however, close our remarks upon this selection generally, without giving it a decided preference to the four or five that have preceded it.

The Philharmonic Concerts.

SIXTH CONCERT, Monday, May 7, 1827.

Act I.

Sinfonia, G Minor.	MOZART.
Scena, Mr. Sapio, "Through the forests." (*Der Freischutz.*)	C. M. VON WEBER.
Fantasia, Flute, MS. "Au clair de la Lune," Mr. Nicholson.	NICHOLSON.
Terzetto, "*Se al volto*," Miss Paton, Mr. Sapio, and Mr. Taylor. (*La Clemenza di Tito.*)	MOZART.
Overture MS. (never performed.)	SCHLOESSER.

Act II.

Sinfonia in D.	BEETHOVEN.
Scena, Miss Paton, "*Per pietà.*" (*Così fan Tutti.*)	MOZART.
Quartetto, two Violins, Viola, and Violoncello, Messrs. Mori, Oury, Moralt and W. Lindley.	BEETHOVEN.
Duetto. "*Crudel perchè*," Miss Paton and Mr. Sapio. (*Le Nozze de Figaro.*)	MOZART.
Overture, *Zauberflöte.*	MOZART.

Leader, Mr. F. Cramer.—Conductor, Mr. Cramer.

The symphony of MOZART, almost vocal in the construction of its beautiful melodies, was performed *à merveille*. The spirited work of Beethoven did not fall short of the former in accuracy of execution, and the same may be said of the overture to the *Zauberflöte*, though it is much to be lamented that a composition as full of the finest flights of imagination as of technical skill, should "waste its sweetness" on half-deserted benches; for such must be the fate of whatever comes last in the list. However, in such a concert, where every thing introduced is, with a few rare exceptions, of the highest order, both as to real merit and reputation, the evil is unavoidable, for the nervous fear of encountering a crowd, or a jam of carriages, will always hurry

[illegible]

Royal Academic Concerts.

[illegible]

Quartetto (MS.), "Rosabelle," Miss Wilkinson, Miss Watson, Mr. Terrail, Mr. Vaughan, and Mr. A. Sapio. (*The Poetry by Sir Walter Scott, Bart.*) Horsley, Mus. B.
Terzetto, Madame Caradori Allan, Signor Galli, and Signor De Begnis, "O Notte tremenda." (*La Gazza Ladra.*) Rossini.
Concerto, Violin, Master Mawkes (*Pupil of the Royal Academy of Music.*) Mayseder.
Aria, Miss Stephens, "Parto." (*La Clemenza di Tito.*) Mozart.
Sestetto, Madame Caradori Allan, Miss Wilkinson, Signor Begrez, Signor Galli, Mr. A. Sapio, and Signor De Begnis, "E palese il tradimento." (*Matilde di Shabran.*) Rossini.

Part II.

Overture to *Der Freyschütz.* C. M. von Weber.
Aria, Signor Galli, "Con l'amabile [illegible]." (*L'[illegible]*) Rossini.
Recitativo ed Aria, Madame Caradori Allan, "Ah! come rapida." (*Il Crociato.*) Meyerbeer.
Duetto, Signor Begrez, and Signor Galli, "Parlar, spiegar non posso." (*Mosè in Egitto.*) Rossini.
Finale to the First Act of *Così fan Tutte*, Madame Caradori Allan, Miss Wilkinson, Miss Bellchambers, Signor Curioni, Mr. A. Sapio, and Signor De Begnis. Mozart.
Overture to *Anacreon.* Cherubini.
Leader, Mr. Mori.—Conductor, Sir G. Smart.

THE instrumental pieces in this concert went off with more than ordinary spirit. The *Sinfonia Eroica* of Beethoven most properly ended with the funeral march, omitting the other parts, which are entirely inconsistent with the avowed design of the composition. Master Mawkes played a very difficult concerto, one of Mayseder's whimsical productions, in a surprising manner: his tone and execution are truly wonderful, his age being taken into consideration; and he appears to enter into what he is about, with a feeling that is not often met with in a similar degree, even in long established performers.

Mr. Horsley's MS. quartet is a sensible and pleasing composition, but it might have been better performed by more experienced singers. The terzetto from *La Gazza Ladra* was charming. Mozart's finale wanted a more complete union of voices; and the sestetto from *Matilde di Shabran*, a thing not very meritorious in itself, required further rehearsing. Sig. Galli sang the aria of Rossini well, but it is meagre music. The aria from the *Crociato* of Meyerbeer was well executed by Madame Caradori; and the duet from *Mosè* pleased much.

FOURTH CONCERT, May 14, 1827.

Part I.

Grand Sinfonia in E flat. Mozart.
Septetto, Madame Stockhausen, Miss Childe, Miss Watson, Signor Begrez, Mr. E. Seguin, Mr. A. Sapio, and Signor De Begnis, "Oh come mai quest'anima." (*Bellezza e Cuor di Ferro.*) Rossini.
Recitativo ed Aria, Mr. Sapio, "Ah! perfido." Beethoven.
Aria, Madame Stockhausen, "Ch'io perdono la mia pace." ([illegible]) [illegible].
Concertino, Violin, (*Air sur [illegible]*) Monsieur De Beriot. De Beriot.
Duetto, Madame Pasta and Signor De Begnis, "Non temer non [illegible]." Mercadante.
Finale to the First Act of *Figaro*, Madame Pasta, Madame Stockhausen, Miss Bellchambers, Signor Begrez, Mr. A. Sapio, Mr. E. Seguin, Mr. E. Spagnoletti, and Signor De Begnis. Mozart.

Part II.

New Overture, (MS.) C. Lucas. (*Pupil of the Royal Academy of Music.*)
Aria, (MS.) Madame Pasta, (first time) "Il [illegible]." Niccolini.
Quintet, Madame Stockhausen, Miss Watson, Mr. Begrez, Mr. A. Sapio, and Mr. E. Seguin. "[illegible]." Rossini.
New Rondo, (MS.) Signor De Begnis, "*[illegible]*," arranged expressly for Signor De Begnis by Carafa.
Duetto, Madame Stockhausen and Signor Begrez, "Amor possente nome." (*Armida.*) Rossini.
Il Carnovale, Madame Stockhausen, Miss Bellchambers, Miss Childe, Miss Watson, Mr. Sapio, Signor Begrez, Mr. A. Sapio and Signor De Begnis. Rossini.
Overture (*Ruins of Babylon*), First performance in this country. [illegible].
Leader, Mr. Kiesewetter.—Conductor, Sir G. Smart.

THE new overture by a pupil of the Academy, Mr. Charles Lucas, performed at this concert, shows a knowledge of composition, and an acquaintance with the different instruments; but we do not trace in it any strong indication of the inventive faculty. But certainly, the first thing is to understand well the principles of art; these learnt, the imagination may afterwards develop itself, and then be suffered to range with less restraint. M. de Beriot's performance delighted his audience; though his execution, without so admirable a tone as he draws, and so much real taste as he displays, would not attract any great notice. The septetto from *Matilde de Shabran* (to which opera another name is given in the programme) is a feeble, common-place thing, and never produces any effect on our Italian stage, though combined with action, and sung by the lovely Mad. de Begnis. Mr. Sapio did not succeed so well in the scena of Beethoven as we have on other occasions heard him. The duet between Madame Pasta and Sig. De Begnis, was ill suited to both of them; and, in truth, is but indifferent music. Mad. Stockhausen, who has obtained a considerable reputation in Paris, where she has lately been singing, possesses a clear-toned, agreeable voice, not very powerful or of any vast compass, but well adapted to concert rooms, and more particularly to private salons, to which she wishes, we understand, chiefly to confine herself. Her style is free from the ultra-modern exuberance of ornament, and, so far as we can judge from a first hearing, she appears to be an excellent musician.

Madame Pasta's aria, by Niccolini, is in her style, and she sang it with great feeling. The rondo, *[illegible]*, may do very well in private; but we must say, though reluctantly, that it is not exactly the thing for a regular public concert. The chorus, *Il Carnovale*, is exceedingly dissimilar in some respects to Rossini's music in general: it is quite sparkling, simple, exceedingly pleasing, and novel both in construction and effect.

ANNOUNCEMENT EXTRAORDINARY.

This is certainly a [illegible] era of [illegible]. Prodigies crowd so thickly upon us that we have hardly time to express our admiration of one before another starts up. The Infant Lyra, who succeeded Master Liszt as the lion of the day, was in turn succeeded by the Misses [illegible]. Master Harrington had scarcely established himself at the Egyptian Hall, before we were summoned to Covent Garden, to hear the four German brothers, Hermann; and that melodious quartett had barely enjoyed the [illegible] granted from our admiration to all new wonders, ere four other brothers, with a sister to boot, threatened to engross all the wonder and all the admiration of this wondering and admiring age. We, however, are about to announce a musical novelty, the very mention of which must be a death-blow to the hopes and expectations of the before-mentioned personages, young, innocent, beautiful, and highly-talented though they be. In short, we have to apprise the world that a full-grown, well-practised rogue—a deserted, condemned, and runaway culprit from a neighbouring country,—is about to appear before the British public.

[illegible]

The Drama.

King's Theatre.

[illegible]

Drury Lane Theatre.

[illegible]

[illegible]

MEMOIR OF SACCHINI.

[illegible]

[illegible]

This graceful and judicious composer was honoured with a public funeral, and with every mark of respect and distinction, which sensibility and gratitude could bestow on an artist, though a foreigner, who had contributed so largely to the most elegant and rational of their pleasures. But a higher honour awaited his memory. Piccini, his fellow-citizen, brother-artist, and friend, decorated his grave with the flowers of his eloquence. Truth and admiration, exempt from every feeling of the base passion of envy, could alone scatter such upon the tomb of a great man. A few days after the funeral of Sacchini, a letter appeared in the public journals, containing a warm and generous eulogium on the merits of his departed friend.

After giving a sketch of Sacchini's life, he concludes as follows:—"What shall I say of the great and varied talents which he successively displayed in all the towns of Italy, in Germany, in England, and finally in France? How easy the march of his song, how melodious, how expressive, how marked by diversity of character, gay, brilliant, pathetic, tender, grave, according as the subject demanded, and always equal and sustained! That delightful, that fascinating progression of air, in which the ear was never offended, even by transitions the most bold and extraordinary, with such happy art did he prepare and resolve them! That entire precision, that perfect finish to which nothing could be added, nothing taken away, without destroying the unity and consistency of the whole! That richness in the accompaniments, so admirably distributed, and adapted with such judgment, so that the singing part, which he never once lost sight of as the principal, was always supported, always suffered to preserve its noble and commanding character! Then his choruses, in which the four parts are so judiciously disposed, in which nothing is seen of a weak or indeterminate kind, but all the parts, tending to one and the same point, are calculated to produce the most perfect unity of effect, in which not one useless bar is to be found; in a word, where each part, separately considered, forms a melody so well sustained and so admirably modulated, that even taken alone it might make an excellent and characteristic piece."

The dramatic works of Sacchini amount to more than eighty in number, and the many masses and motetts which he composed, while he remained at Venice in the situation of *Maestro dell' Ospidaletto Conservatorio*, as well as elsewhere, prove him to have been as great a proficient in sacred as in secular composition. Indeed, in this respect he displayed a feeling and judgment peculiarly his own. He is one of the few modern masters who kept his sacred and secular style separate and distinct. In looking at the score of his theatrical compositions, there seems so much simplicity that a mere contrapuntist would imagine him to have been a feeble harmonist. His was the happy art of producing, by apparently small means, the greatest effects. He interested the audience more by a happy, graceful and touching melody, than by laboured and extraneous modulation. His accompaniments, though always rich and ingenious, never call off attention from the voice, but by a constant transparency, the principal air is distinguishable through all the contrivance of imitation and picturesque design in the instrumentation.

ON ADAPTING THE BASSOON TO FLUTE PLAYERS.

To the Editor of the Harmonicon.

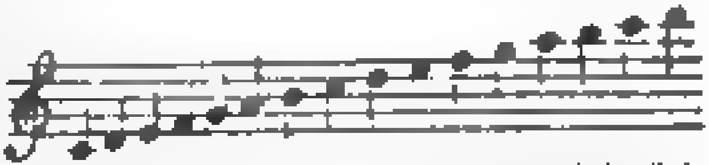
Sir,

I believe that a treatise has been written in Germany on the Improvement of the Bassoon. Not having seen it, I know not what the author proposes; but having some fancies myself on this subject, I should be flattered by your publication of them: perhaps, some of your readers may be disposed to put them into practice, as I would myself, had I the means.

The bassoon, as now made, is a twelfth below the hautboy or flute, giving G with all the six finger-holes stopped, instead of D. Now, it so happens that a flute-player, reading from the common treble clef, and a bassoon-player from the bass, have nearly the same fingering for notes occupying the same position on the staff. If the bassoon sounded F instead of G, the coincidence would be exact. In this case, however, the natural key, answering to C on the flute, would be E, either natural or flat, and this accordingly is what I propose it should be: that is, I would have the bassoon made so that it might be put into either of these keys at pleasure, which could easily be effected by so making all the joints as to allow of a little drawing out. If this were done, a flute-player would positively find no difficulty in playing the bassoon in any key*, provided the lip were a little strengthened by practice, the fingering of the scales (with the exception of extremely high or low notes) being as follows:—

Bassoon.			Flute.
in E♭	in E♮		in C
C	C♯	answers to	A
D♭	D	. . . .	B♭
E♭	E	. . . .	C
F	F♯	. . . .	D
G♭	G	. . .	E♭
A♭	A	. . . .	F
B♭	B	. . . .	G
C♭	C	. . . . . .	A♭

To make this more palpably evident, we have only to show the extent of scale for which it is true. Here it is, then:—



I may be too sanguine; but I think that if this little alteration were carried into effect, for one flute-player who now learns the violoncello, three would play the bassoon in half the time.

I remain, Sir,
Your obedient Servant,
N. C.

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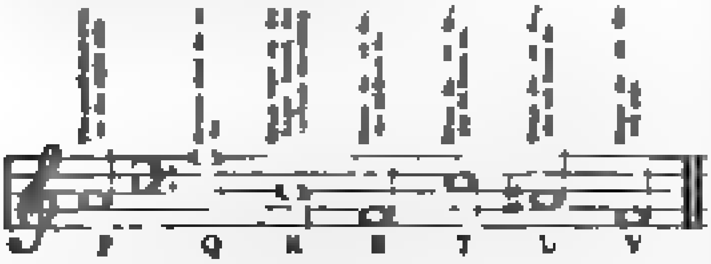
* I suppose the instrument to be furnished with keys answering to those of the modern flute, and the highest finger-hole to be raised or widened so as to make an interval of a tone.

The INDIAN VINA, or GUITAR.

By F. Fowke, Esq.

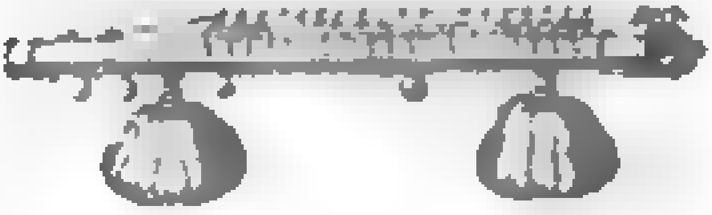
The following description of the favourite instrument of the Hindoos is taken from the Transactions of the Asiatic Society. In a letter to the President of that Society, inclosing this description, the writer observes: "You may absolutely depend upon the accuracy of all I have said respecting the construction and scale of this instrument. It has all been done by measurement; and with regard to the intervals, I would not depend upon my ear, but had the Vina tuned to the piano, and more than once carefully compared the instruments note by note. What I myself am aware of, will certainly not escape your penetration, that there may be a little of the bias of hypothesis in what I have said of the confined modulation of the Indian music. But it is easy to separate my experiments and conjectures, and my prejudices cannot mislead you, though they may possibly suggest a useful hint, as half errors often do."

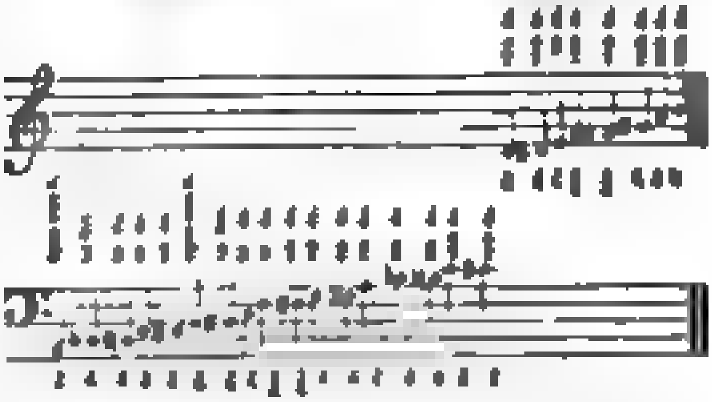
The Vina, or, as it is commonly pronounced, the *Been*, is a fretted instrument of the guitar kind. The finger-board is 21¾ inches long. A little beyond each end of the finger-board are two large gourds, and beyond these are the pegs and tail-piece which hold the wires. The whole length of the instrument is three feet seven inches. The first gourd is fixed at ten inches from the top, and the second at about two feet, 11¾ in. The gourds are very large, about fourteen inches in diameter, and have a round piece cut out of the bottom about five inches in diameter. The finger-board is about two inches wide. The wires are seven in number, and consist of two steel ones very close together on the right side, four brass ones on the finger-board, and one brass one on the left side. They are tuned in the following manner:—



The great singularity of this instrument is the height of the frets: that nearest the nut is one inch ¼, and that at the other extremity about ¼th of an inch, and the decrease is pretty gradual. By this means, the finger never touches the board itself. The frets are fixed on with wax by the performer, which he does entirely by ear. This was asserted by Pyar Cawn, the brother of Jeewun Shah, who was ill at the time; and the former is very little, if at all, inferior to the latter, as a performer on the instrument. The frets of Pyar Cawn's instrument were tolerably exact; any little difference is easily corrected by the pressure of the finger: indeed, the performers are fond, on any note that is not long, of pressing the string very hard, and letting it return immediately to its natural tension, which produces a sound something like the close shake on the violin, but not with so agreeable an effect, for it appears sometimes to alter the note half a tone.

The frets are nineteen in number. The notes that they give will appear on the following scale. I have added below the names given to the notes by the performer, in his own language. It is very observable, that the semitones change their names on the same principles as in the European scale.





On the wires R and S, which are those principally used, there is a compass of two octaves, a whole note, with all the half notes, complete in the first octave, but the c♯ and a♭ are wanting in the second. The performer's apology for this was, that he could easily obtain those notes by pressing the string a little hard upon the frets c♮ and g♯, which is very true, from the height of the frets; but he asserted this was no defect in his particular instrument, but, that all Vinas were made so. The wires T, U, are seldom used except open.

The Vina is held over the left shoulder, the upper gourd resting on the shoulder, and the lower one on the right knee, supposing the performer in a sitting posture.

The frets are stopped with the left hand, the first and second fingers being principally used. The little finger of the hand is sometimes used to strike the wire V. The third finger is seldom used, the hand shifting up and down the finger-board with great rapidity. The fingers of the right hand are used to strike the strings of this hand: the third finger is never used. The two first fingers strike the wires on the finger-board, and the little finger strikes the two wires. The two first fingers of this hand are defended by a piece of wire, put on the tops of them in the manner of a thimble: when the performer plays strong, this causes a very jarring, disagreeable sound, whereas, when he plays softly, the tone of the instrument is remarkably pleasing.

The style of music generally performed on this instrument, is that of great execution. I could hardly ever discover any regular air or set subject. The music seems to consist of a number of detached passages, some very regular in their ascent and descent: those that are played softly are most of them both uncommon and pleasing.

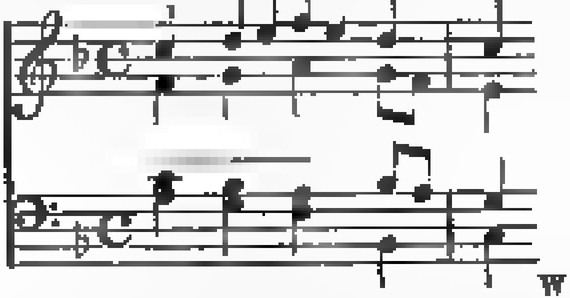
The open wires are struck from time to time in a manner that, I think, prepares the ear for a change of modulation, to which the uncommonly full and fine tones of those notes greatly contribute: but the ear is, I think, always disappointed; and if there is any transition from the principal key, I am inclined to think it is very short. Were there any other circumstances respecting the Indian music of a nature to lead us to suppose that it has, at some period, been much superior to the present practice, the style, scale, and antiquity of this instrument would, I should think, tend greatly to confirm the supposition.

CONTROVERSY ON CONSECUTIVE FIFTHS.

To the Editor *of the* Harmonicon.

Sir, 18*th June*, 1827.

You have in your last number, (page 106, column 1) affixed a very just censure on the first succession of 5ths, occurring in the 1st example there given on that subject, unredeemed as they appear by any motive of *effect*; on the contrary—as you have shown—boldly omitting the 3rd on the chord to which the first quaver refers (C minor), and as boldly doubling the 5th, and omitting the 7th on that to which the second refers (C). I doubt not, however, you will, with a candour equal to your perspicuity in this instance, re-insert the bar in question in its *complete* state in your next number. The omission of the three first notes in the upper base part, will, I trust, on referring to my M.S., appear to belong to your typographer and not to myself; restitution will, I trust, materially abate, if not remove, your censure.

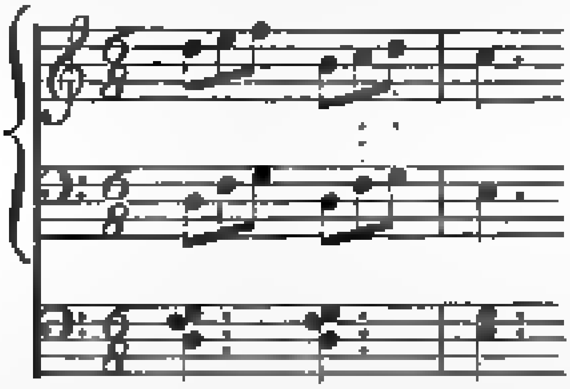


W. S.

To the Editor *of the* Harmonicon.

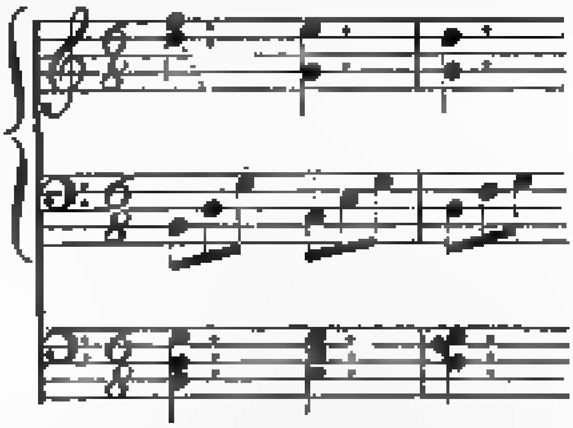
Sir, *Watford, June* 4*th*, 1827.

As nothing tends more to the advancement of science than free discussion, and as the question of consecutive 5ths is one on which too much can hardly be said, provided the dispute is thereby settled, I trust I may be allowed to offer a few remarks on the following observations of your correspondent W. S., in your last number.—"When 5ths arise from the arpeggio division of a chord, and the motion is sufficiently quick for the ear not to take cognizance of them, there is no occasion to waste one thought on the matter," and that in the annexed passage there "is no real progression of 5ths, as may be seen upon looking at the same Example with the chords undivided."



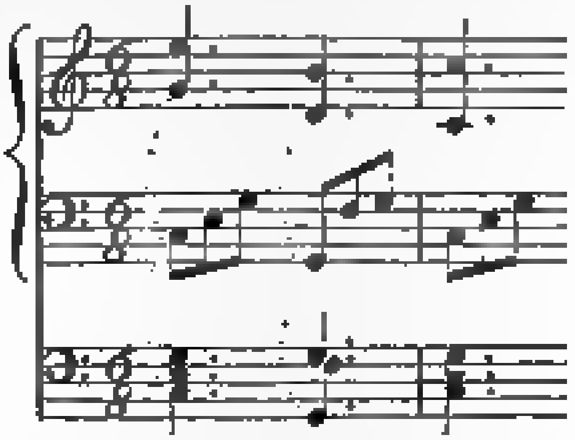
Now, sir, as the 5ths do not take place between the *last* note of the *first* group, and the *first* of the *last* group, and as *no change of harmony is made use of*, taking the chord undivided surely does not prove the non-existence, if I may so express myself, of the 5ths when the chord is in arpeggio, but merely makes the C a passing note, which it certainly is not when it has F for its bass, as it then becomes part of the sub-dominant harmony. Were such passages to be allowed, and the rule of W. S., to become general, there is scarcely any passage of 5ths in ⅜ time, or where the parts move in triplets, that might not be said to be correct.

Perhaps I may be permitted to substitute a rule that will not allow quite so much latitude; viz. where chords are broken into arpeggios, and the intervals are played in quick succession, two following 5ths may be allowed, *provided* that every interval be considered as a separate part, and that the 5ths would not occur between the same parts of the chords were they sounded undivided. This implies a change of harmony in the 5ths, as in the following Example, which presents them only to the eye:—



The bass note which forms a 5th to the D, is the top of the chord, whereas the following bass note which forms a 5th to G, is the lowest note of the chord, as is evident by an inspection of the lowest staff.

If it be admitted, that taking the chords undivided proves that there is no real progression of 5ths, it must also be admitted that taking them undivided will prove their existence. Thus the following passage is bad:—



Although to the eye there are here no consecutive 5ths, yet, by taking the chords undivided, as in the lower staff, they are immediately perceptible, being in the same part of the chords, viz. the lowest notes. G. P.

To the Editor *of the* Harmonicon.

Sir, *Edinburgh, June* 10, 1827.

You have inserted in your last, some remarks on a letter of mine in your number for February. Though I feel very unwilling to occupy your attention with any considerations personal to myself; and though I should always be happy to have my opinions, such as they are, subjected to fair and sound criticism, yet it is

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SWISS NATIONAL MUSIC.

[illegible]

particulars relative to the manners, customs, and amusements of the singular people with whom the chances of modern warfare have now for the first time made us acquainted. We extract the following passages, which form an appropriate sequel to our paper on the Burmese Musical Instruments, given in Vol. iv.

"The most favourite amusements of the Burmahs are acting and dancing, accompanied by a music which to my ear appeared very discordant, although occasionally a few rather pleasing notes might be distinguished. The principal instrument used in the Burman bands of music is the *[illegible]**, which is formed of a number of small gongs, graduated in size and tone on the principle of the harmonica, and suspended in a circular frame about four feet high and five feet wide, within which the performer stands, and extracts a succession of soft tones, by striking on the gongs with two small sticks. Another circular instrument (the *boundah*) serves as a bass; it contains an equal number of different sized drums, on which the musician strikes with violence, with a view perhaps to weaken the shrill, discordant notes of a very rude species of flageolet†, and of an equally imperfect kind of trumpet‡, which are usually played with a total disregard of time, tune, or harmony. Two or three other instruments, similar in principle to the violin, complete the orchestra. To Europeans, there was not much to admire in the sounds produced by these instruments; neither did our music appear to have many charms for the Burmahs, whom I have seen present at the performance of some of Rossini's most beautiful airs, and of different martial pieces, by one of our best regimental bands, without expressing, either by their words or gestures, the least satisfaction at what they heard.

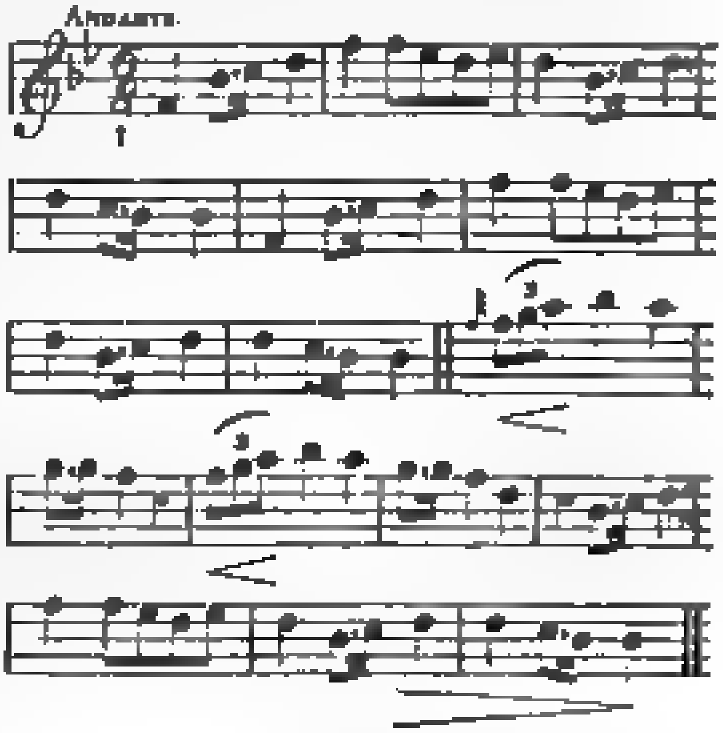
"In condemning, however, the Burman instrumental music generally, I would observe, that some of the vocal airs have a very pleasing effect when accompanied by the *Patola*§. This is an instrument made in the fantastic shape of an alligator, the body of it is hollow, with openings at the back, and three strings only are used, which are supported by a bridge, as in a violin.

"I chanced one day to meet with a young Burman who had been stone-blind from his birth, but who, gifted with great talent for music, used to console himself for his misfortune by playing on this species of guitar and accompanying his voice. When I expressed a wish to hear him perform, he immediately struck out a most brilliant prelude, and then commenced a song, in a loud tone, the subject of which was a prophecy that had been current at Rangoon before we arrived. It predicted the appearance of numerous strangers at that place, and that two-masted ships would sail up the Irrawaddy, when all trouble and sorrow would cease! Animated by his subject, his voice gradually became bolder and more spirited, as well as his performance, and without any hesitation he sung with much facility two or three stanzas composed extempore.

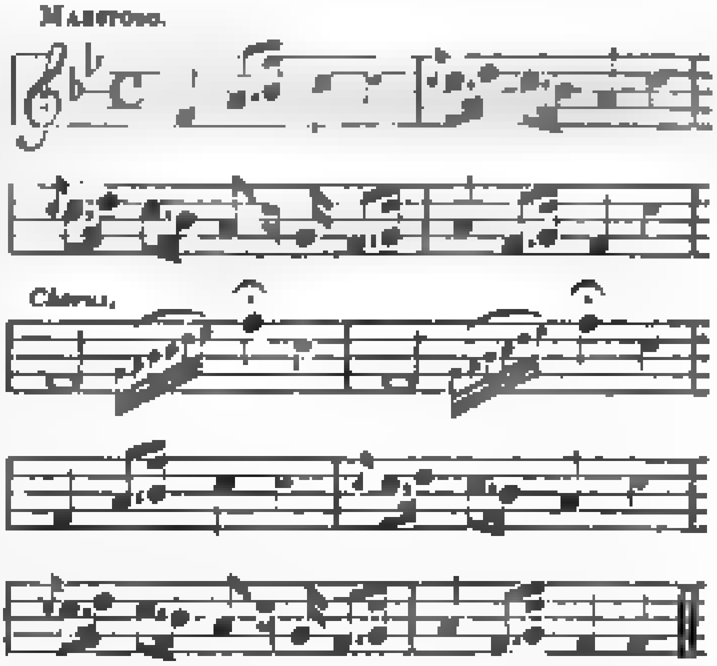
"Changing suddenly from the enthusiastic tone, he commenced a soft, plaintive love-song, and then, after striking the chords for some time in a wild but masterly manner, retired. I confess I felt much interested in this poor fellow's performance; he seemed so deeply to feel every note he uttered, particularly at one time, when he touched upon his own misfortune, that it appeared Providence, in ordaining he should never see, had endowed him with this "soul-speaking" talent, in some measure to indemnify him.

"The Burmahs, generally speaking, are fond of singing, and, in some instances, I have heard many very good songs. The War-boat Song, for example, is remarkably striking. The recitative of the leading songster, and then the swell of voices when the boatmen join in chorus, keeping time with their oars, seemed very beautiful when wafted down the Irrawaddy by the breeze; and the approach of a war-boat might always be known by the sound of the well-known air. I here give its notes as they are impressed on my memory, and also those of two other favourite airs; the first was very popular at Prome, and will be familiar to the ear of those who were on service in Ava during the latter part of the war.

"Air—*TEKIEN TEKIEN, ME ME NO SONGOLAH**.



"Air—*BURMAN WAR-BOAT SONG.*



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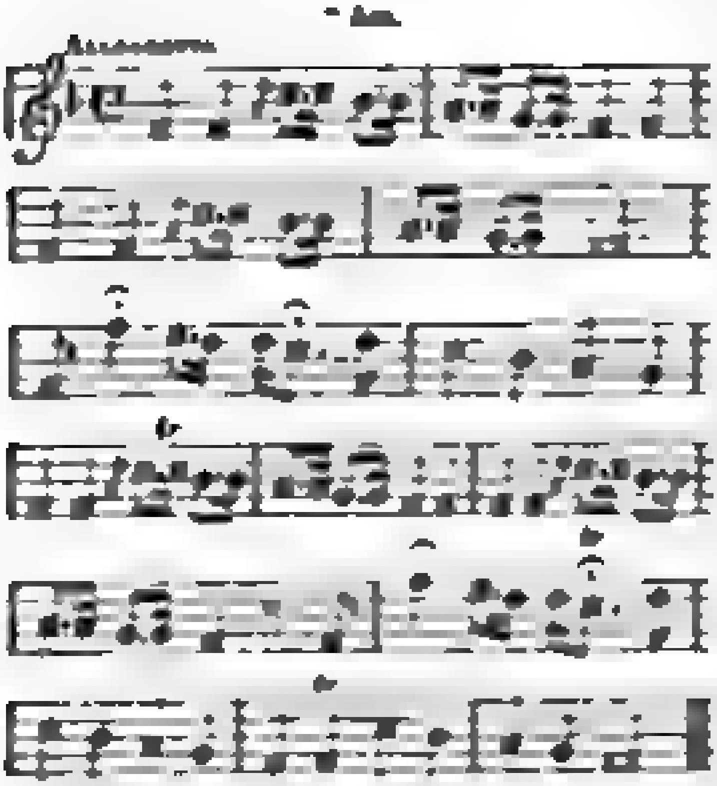
* See Harmonicon, No. 37, plate fig. 7. † Idem, fig. 10. ‡ Idem, fig. 4. § Idem, fig. 1.

* "I unluckily made no memorandum of the words of this song."

† The author has marked the turn by the figure 3 instead of ∽.—(*Ed.*)

* Air.



"* I have sometimes heard a war song in parts by three young men, with a correctness of ear and voice which would do credit to others than the self-taught Burmese. Many love songs, amongst others that commencing 'Yaboo Tokaw,'* were composed and sung by the Burmans [illegible] to compliment [illegible] their new and [illegible], the white strangers; but these, of course, are long since consigned to oblivion, unless they recollect with pleasure

the pleasing breath of song

That once has held a happier hour

for it is very certain that the Burmahs considered themselves quite happy when sure of the untroubled pleasures of liberty and the advantages of a mild government which were allowed them during the short stay of the British army at Prome.

"The Burman plays do not appear to be remarkable for the number of their dramatis personæ. In each, there is a prince, a musician, a buffoon or two, and a due proportion of female characters, represented by boys dressed in female attire. The dresses are handsome; and in one which I attended, the dialogue appeared to be lively and well supported, as far as I could judge from the roars of laughter which proceeded from the Burman part of the audience. One [illegible] scene, in which the [illegible] takes leave of her [illegible], and another where, after much weeping and lamentation, she throws herself into his arms, were sufficiently intelligible to us; but scenes in which the jokes of the [illegible] formed the leading feature were quite lost upon those who did not understand the language. The place chosen for the representation was a spot of ground outside of our houses, the heat being very great; and here a circle was formed of carpets and mats, lighted by torches dipped in petroleum, which threw a brilliant light around, though accompanied by a most unpleasant odour.

"During our [illegible], and one or two young females were the performers; like the Hindostanee Nautch, a dance consisted in throwing the body and arms into numerous graceful and rather voluptuous positions; at the same time advancing slowly, with a short steady step, and occasionally changing it for a more lively figure.

"All this time the drums, cymbals, and clarionets were [illegible] to their discordant sounds, and, before long, fairly drove me from the field."

VOCAL MUSIC AT THE PHILHARMONIC CONCERTS.

To the Editor of the Harmonicon.

Sir, *London, June 9th.*

I have been a subscriber to the concerts of the Philharmonic Society from nearly their commencement. I have also read all the criticisms on them which have appeared in the Harmonicon, and have been gratified at finding that the opinions of the writer of those remarks has generally agreed with my own. When there has been any difference, I have almost invariably suspected the error to be mine; for I have always been confident that the author of the observations on the concerts in question writes from a full knowledge of his subject, and that he is an experienced, clear, and candid judge.

But I beg permission to say, that to me and to many of your readers, the notices in your publication of the vocal part of the Philharmonic concerts appear a little too mild; in some cases some degree of severity might have been attended by a salutary result; for it is clear, that gentle reproof has no effect on singers now-a-days; they have become the counsellors of directors, and lead on the miserable train of contemptible composers without being checked by their superiors, and without any mercy on their hearers.

Not to look back to the bills of former years, or many of the present season, for proofs of what I allege, I will only call your attention to the last concert, which took place but three days ago; and I do entreat to [illegible] myself if your opinion of the vocal part of that performance accords not with mine. If you do not think that the Society of [illegible] through its directors, was disgraced by some, not all, of the vocal pieces introduced; and which I am morally certain would have been hissed in many of our provincial towns; but the name of the Philharmonic Society served them as a cloak, and saved them from the fate which they so richly merited.

There is not the same excuse for the conductors of regular concerts as for those got up on benefits. The former are fixed before the season begins, and everything might be arranged at the same time; at least the pieces to be performed ought to be so. [illegible] if necessary a substitution could easily be made. And as the singers are all paid, paid handsomely enough, nothing ought to be so excuse pleaded of their being found unprepared or otherwise. At benefits the vocalists often perform gratuitously; they are perhaps already exhausted by having sung elsewhere; they cannot get a rehearsal; the orchestral accompaniments are not to be had; and a multitude of other excuses may be made for the bringing in of worn-out pieces, which are too frequently heard at such performances. Nothing of this kind should be accepted as any apology for the failings of an established subscription concert; the managers whereof are bound to employ singers who can and will do their duty, and who are qualified, both by nature and education, to perform such music as persons possessing good natural or cultivated taste can listen to with pleasure, and approve on reflection.

I am, Sir, yours, &c.

[illegible]

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* [illegible]—O [illegible].—This was the title by which the Burmahs addressed us.

Review of Music.

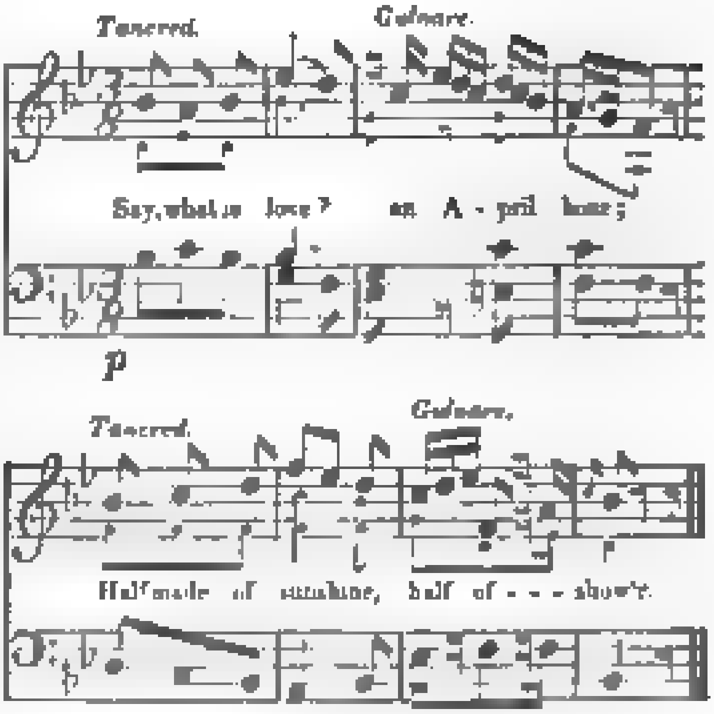
The Overture and Music in the Comic Opera called Englishmen in India, as performed at the Theatre Royal Drury-Lane, composed by Henry R. Bishop. (Goulding and D'Almaine, Soho Square.)

To enable a composer to produce a good opera, it would seem to be necessary that the words intended for music should possess meaning enough to fix his attention and warm his fancy. If we examine those lyric dramas which have longest kept possession of the stage, it will be found that, in whatever other respects the authors of them may have failed, they have at least contrived to infuse this quality into their verses, and though, perhaps, some works may be cited as instances to the contrary, yet their number is so small that they are but exceptions which serve to prove the rule.

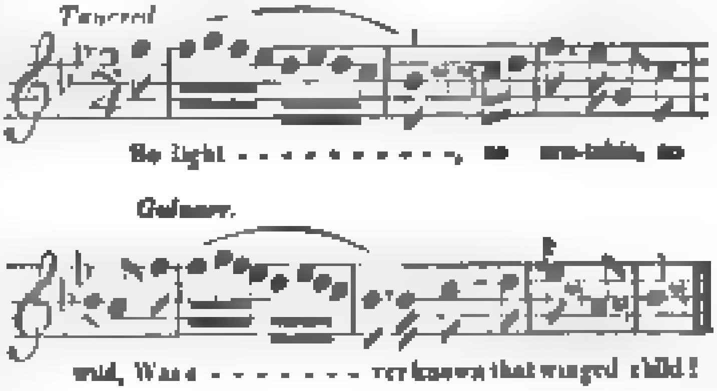
To the dialogue of *Englishmen in India* it would be unjust to deny some sort of merit, for it drew many full audiences, and made every hearer laugh, critics included. But in reading the poetry of it we were immediately struck by its want of imagery, its tameness, and the absence of everything that might have stimulated the genius of a composer. Hence Mr. Bishop appears to have been depressed in this his latest undertaking, the materials on which he had to labour were cold and chilling—it is no wonder therefore that he failed in his attempt to elicit a few brilliant sparks by collision with what did not possess the smallest quantity of even latent heat.

The overture is of a medley kind, somewhat in the style of those which were popular in our theatres thirty years ago, but better put together. This serves as the opening into an introductory chorus, and both are on a par as to merit. The song that follows, "*Je ne sçai quoi*," has a marked rhythm and is not displeasing, but does not offer a single new idea. The next is a medley of the comic kind. Then comes one of the *ad captandums* that owe all their effect to the animation of the singer. After this is a song in two movements, of which we shall only remark that it is set in $\frac{4}{4}$ time, and we beg leave to ask, in what this measure differs from that in common use, marked by a C? The word *larghetto* shews that it is meant to be slow; therefore the employment of a new denomination is, to say the least of it, wholly unnecessary. The quintet, "Believe me, tears may oft-times start," excited our hopes, for Mr. Bishop is seldom unsuccessful in producing effect from such concerted pieces. However, we were disappointed. This ends the first act.

The duet at the commencement of the second act is really very feeble. A sea-song, in the old style, "Oh! firm as oak" follows, and is preferable to anything in the opera that has preceded it. Another duet, "Say, what is love?" for a soprano and tenor, is the most engaging composition in the present work. The first movement of it is an andantino, the second an allegretto. The former is question and answer, beginning thus:—


Tancred.
Gulnare.
Say, what is love? an A - pril hour;
p
Tancred.
Gulnare.
Half made of sunshine, half of - - - show'r.

The latter is light, airy, and very agreeably as well as judiciously contrasted. The following are the opening bars:—


Tancred.
So light - - - - - - - - - - -, so unstable, so
Gulnare.
wild, Was e - - - - - - - ver known that winged child!

We pass by a comic duet, and arrive at a *bravura*, of which we know not whether to admire least the poetry, the music, or the long concerted cadence, of a page and a half, at the end. This is in some measure compensated for by an exceedingly lively, pleasing melody, "Come to the glen," which appears immediately afterwards. But what Œdipus will explain the meaning of the following couplet!—

Be the dew-mantled rose on thy lip that I seek,
Redeem'd, sweetest love, by the rose on each cheek.

The finale to the second act, "the Echo Quartett," has more claims to merit, in point of composition, than all the rest of the opera taken together, and the effect, on the stage particularly, is striking. We cannot avoid noticing the strange jumble of languages in the present piece: e. g. *altro* [illegible] (the Italian language, be it remembered, has no [illegible]), "*Come, at a distance.*" There it would appear that the [illegible] [illegible] by a plurality of languages, and by [illegible] and [illegible]. Besides, it is time that something like propriety should be a little thought of. Why are musical authors to be so far behind all others in that kind of correctness which is so easily attained?

In the third act is a pleasing ballad, "To the once happy hour," very simple, and easy of performance. The last song in the piece, "The Pride of Creation," has only a distinctly marked rhythm to recommend it; both melody and accompaniment are devoid of novelty. But how much might have been made of such [illegible] verses.

From what we have said it will be evident that we do not view this opera as one of Mr. Bishop's successful efforts, if effort be made; though we think that we have assigned one legitimate reason for its failure.

STUDIES FOR THE PIANO-FORTE, *as finishing lessons for advanced performers, consisting of 24 Characteristic Compositions, Composed and illustrated with notes explanatory of the Author's design, by I. Moscheles. Op. 70. Book 2.* (Chappell, 135, New Bond Street, and Cramer and Co., 201, Regent Street.)

We are glad to see a didactic work from the pen of Mr. Moscheles, for though it by no means follows that a good performer or a good composer must likewise be an able teacher, the very reverse being often the case, yet where these talents happen to be united in the same person, [illegible] of knowledge and experience cannot but prove valuable.

The author tells us in his preface, that "he does not pretend to have created an entirely new work; but having carefully studied the compositions of the greatest masters, and endeavoured to enrich his mind with their treasures, he has freely left his own thoughts to follow their natural direction, subject only to his knowledge of the genius of the instrument, the capabilities of which he conceives to be without end."

On the subject of the unlimited capability of the piano-forte we do not altogether agree with Mr. Moscheles, for not to mention other deficiencies, it wants the power to sustain, and the means of swelling. That a performer may, [illegible] proper hands, make it [illegible] more expressive than any one other instrument, we freely confess; but it is dangerous to suggest that its powers are unbounded, for under such a persuasion, its [illegible] may be [illegible] in their [illegible] neglected.

Mr. M. adds, that "he has not designed this work for those who have made but moderate advancement in the art, but for those only who have devoted themselves to the productions of the great masters, and acquired a previous proficiency on the instrument. Not only a well-grounded knowledge is here required, but that species of [illegible] taste and sensibility; [illegible] the author's intention [illegible] perfection, as to [illegible] of the performer, and to enable him to [illegible] all the [illegible] of light and shade, [illegible], and [illegible]; in short, to make him master of all that is implied by the comprehensive term style."

All this is excellent, and our readers will do us the justice to acknowledge that it accords with what we have been endeavouring to [illegible] from the commencement of our labours up to the present moment.

"In order," the [illegible] author says, "to preserve the [illegible] design of his work, he [illegible] a few rules for the performer. These may, perhaps, be found in every [illegible] on piano-forte playing; [illegible] necessary to repeat them here, because they are not always well understood, and frequently neglected, and sometimes altogether rejected."

These rules are [illegible], and very [illegible]; and [illegible]. Mr. M. [illegible] that [illegible], the fact is, that they are not always taught, and for this simple reason, that [illegible] masters [illegible] are themselves ignorant of any such. The author [illegible]: "By [illegible] the rules [illegible], the scholar too often [illegible] of their worth, until he at length finds he must retrace his steps, if he ever hopes to attain the rank of being a performer of taste and feeling." Perfectly true again;

But common prudence ——
His pride, [illegible] upon [illegible].

Who, after devoting the years and the sums that are frequently bestowed on music, has the courage to begin again, at a time of life when the [illegible] might [illegible] be [illegible], [illegible]?

The author begins with "Remarks on the Touch;" he then gives some most useful precepts on Time, including [illegible] emphasis and accents. He afterwards enters on the subject of the [illegible] of passages, [illegible] and the [illegible] which he describes and illustrates in a clear and [illegible] manner. He [illegible] that [illegible] performers [illegible] by [illegible] good [illegible] "[illegible] Time," [illegible] the [illegible] compositions of Mozart, [illegible] one of the most [illegible] ever [illegible], and which, in spite of [illegible] will [illegible] long [illegible] the [illegible] of every [illegible], and the companion of every cultivated [illegible].

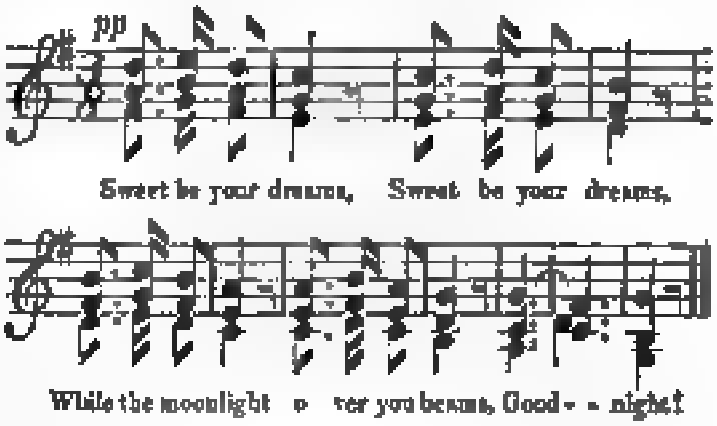
We have now to speak of the Studies themselves. There are in the present book twelve, or [illegible], each preceded by a brief explanation of its object, and instructions for executing it in the most effective manner. These introductory remarks form a striking feature in the work, and enhance its value [illegible]. The exercises are all [illegible] and [illegible] of time which [illegible] of the best [illegible] demand; they are [illegible] to such persons as have for a few years practised [illegible] of a [illegible], and [illegible] to [illegible] a [illegible]. The words of M. Moscheles, which we have quoted above, may lead many to suppose that great [illegible] and [illegible] are required for the [illegible]; [illegible] he has [illegible] a [illegible] of [illegible] which [illegible] performers [illegible], and no [illegible] person will [illegible] the [illegible] of the [illegible] part of it [illegible] is particularly [illegible] by the good taste and [illegible] which are [illegible] in every page of it; and though [illegible] the [illegible] portion of it may not be [illegible] to the study of Mr. [illegible], yet there will [illegible] those who will find much to admire in the [illegible] and [illegible] of the whole.

SONGS OF THE FLOWERS, *the Poetry and Music by J. Augustine Wade, Esq.* (Latour, 50, *New Bond Street.*)

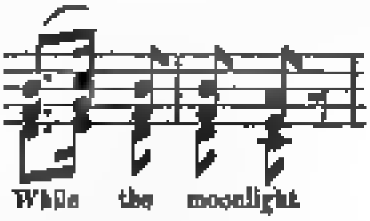
"METHINKS that if flowers had voices, they would sing a wondrous sweet music," repeated the author of this volume to himself, one summer's evening, and immediately fell asleep. He then dreamed that he "was in a world where the flowers were the only animate beings. Melody seemed to him to be a respirable quality of its atmosphere, and he heard soft, melancholy cadences, murmuring sweet echoes to his own breathings, but which he found were the flowers' voices." Waking, he wrote down the words and notes that had charmed him. Such is the history of the present publication.

Poets and musicians, in their vocations, may dream reviewers, while in the exercise of their office, never. For though their attention is often engaged on the works of those who nod, critics themselves are obliged to keep their eyes wide open, the least drowsiness proves fatal to them, if somnolescent, their "occupation's gone." But they may enjoy the dreams of others, as we have done those of Mr Wade, who has here presented us with one of the most playful collection of fancies, one of the prettiest volumes of its kind, that we have ever seen. Its contents are a "Chorus of Flowers," preceded by a pastoral symphony, the song of the May-Rose, which is enamoured of the moonlight, the song of the Water-Lily, in love with the Swan, of the Anemone, attached to Zephyr, and of the Hare-Bell, which summons the Day-Flowers to rest,—the latter then singing their Curfew-Song in three parts.

The whole of these are characterised by the greatest simplicity, airs and accompaniments equally partake of this quality. They may be sung and played by the most moderate performer, yet their naiveté will please not only the gay amateur but the graver judge all, in short, who are wise enough to extract from ingenious trifles an innocent amusement. The first and last are trios for two sopranos and an alto, or a high tenor. In the latter is the annexed effective passage of 6ths:—

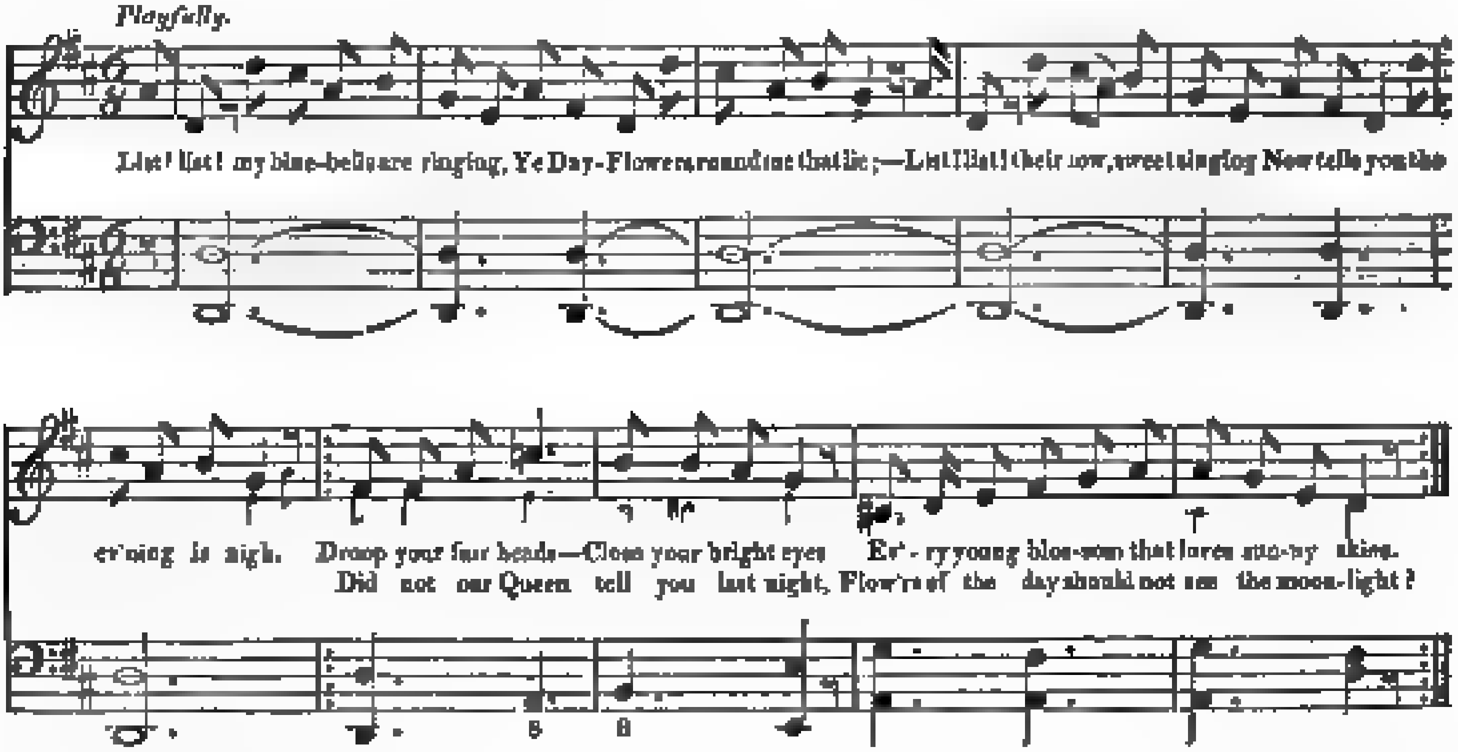

pp
Sweet be your dreams, Sweet be your dreams,
While the moonlight o - ver you beams, Good - - night!

We should, for the sake of accent, have written the fifth and sixth bars thus:—



and in the Song of the May-Rose, page 9, bar 14, an E, as the 2nd of the chord, is much missed at the beginning of the bar.

As a specimen of the whole, we cannot do better than extract part of the "Song of the Hare-bell" which sings its ringing very sweetly.


Playfully.
List! list! my blue-bells are ringing, Ye Day-Flowers round me that lie;—List! list! their low, sweet singing Now tells you the ev'ning is nigh. Drop your fair heads—Close your bright eyes Ev'-ry young blos-som that loves sun-ny skies.
Did not our Queen tell you last night, Flow'rs of the day should not see the moon-light?

In what we have said in praise of this work, we mean to include the poetry with the music. The manner in which the volume is brought out is entitled to separate commendation; we have rarely seen so neat a publication. even the title-page deserves to be mentioned for its simple elegance. But the two lithographed prints, on India paper, which embellish it, are by far the best things that we ever saw in a work of this description.

1. NOTTURNO *for the* PIANO-FORTE *and* FLUTE, *or* VIOLIN, by FREDERIC KALKBRENNER. (Goulding and D'Almaine.)
2. RONDO PASTORALE, *pour le* PIANO FORTE, *par* CAMILLE MOKE, Op. 1. (*Same Publishers.*)

THE opening of Mr. Kalkbrenner's *Notturno*, an adagio of two pages, in a minor, possesses a claim to what is now becoming a rare commodity in the musical market, originality, and led us to expect more in the succeeding rondo than we found. The motivo of the latter is common, and in its progress gathers but little to distinguish it from many other things of the same kind; while the secondary subjects are even less remarkable than the principal one for novelty. We cannot report much more favourably of the harmony and modulation, in neither of which has Mr. Kalkbrenner made any unusual effort. Nor has he introduced any of those pleasant allusions to the old masters which we often find scattered in his compositions, giving them a classical air, and showing his acquaintance with the best schools, at the expense of very little trouble. In a word, this Notturno seems to have been written more in fulfilment of some commercial agreement than with a view to any future reward depending on its merits. It will require a good piano-forte player, and rather an expert performer on the *Flute* or *Violin*.

The composer of the second of the above is a pupil of Mr. Kalkbrenner, to whom this first essay is dedicated. The introductory movement is good, the rondo itself is the laboured production of one who believed that he ought to commence author, and did not wait for the inspiration of the Muse. The first thing that struck us in this was, that M. Moke had written in semiquavers instead of quavers, the difference of which, as regards facility, is far greater than inexperienced persons are apt to believe. The next was, the number of extra-additional notes employed, which having scarcely any musical tone, should be used as sparingly as possible. Most young composers suppose that they shall be estimated by the difficulties they can collect together. Among this number we should imagine is the author of the present rondo; but if he be a man of sound sense and good taste he will soon abandon such a style, and strive to excite a better feeling in his hearers than that of wonder. We are glad to observe an adherence to the subject in the composer of this, which looks as if he had studied counterpoint, the only sure ground-work, with diligence.

1. DIVERTIMENTO, *in which is introduced* "Comin thro' the rye," *arranged for the* PIANO-FORTE, *by* T. A. RAWLINGS. (Clementi and Co., Cheapside.)
2. DIVERTIMENTO *for the same, introducing Two Airs by Rossini.* Composed by the same. (Goulding and D'Almaine.)
3. ERIN'S LEGACY, No. 6, a Divertimento founded on Irish Airs, *for the* PIANO-FORTE. *By the same.* (Latour, 50, *New Bond Street.*)

THERE is an abundance of taste, and no inconsiderable share of that kind of skill which enables a performer to make great show without much trouble, in these pieces. The first is the easiest, and the other two require but little effort. All these lie exceedingly well under the hand, and are adapted to the powers of the instrument with the ability which Mr. Rawlings so commonly manifests in his publications.

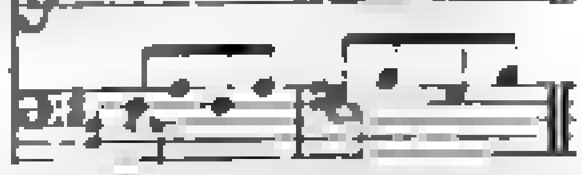
"Comin thro' the rye," or "If a body meet a body," by which title the air is better known,—is preceded by a short adagio, and rather a long allegretto. The greater portion of this divertimento is simple, but pretty; it concludes with two pages written in a more brilliant style than the former part.

The second, after a very good opening, introduces "The sun is o'er the mountains," as a pastorale, and the *Dance of the Bayaderes* as a quicker movement. There is novelty in the effect of the latter, and the best amateurs may perform it with satisfaction both to themselves and their auditors.

The third is worthy of the series to which it belongs. An introductory movement of appropriate harmony leads to the beautiful Irish air, *Coolun*, set in a flat, and arranged in a most feeling, elegant manner; the *Irish Wedding* forming a remarkably showy but brief conclusion.

1. REMINISCENCES *from the works of celebrated authors of various nations, arranged for the* PIANO-FORTE, *with additions, composed by* JOSEPH MAZZINGHI. No. 2. (Goulding and D'Almaine, *Soho Square.*)
2. FANTASIA *for the* PIANO FORTE, *comprising Airs from* ROSSINI'S MOSÈ, *or* PIETRO L'EREMITA, *by* J. F. BURROWES. (Goulding and D'Almaine.)
3. FUNERAL MARCH *for the* PIANO-FORTE, *composed on the death of* BEETHOVEN, *by* WM. CARNABY, Mus. Doc. (Clementi and Co., *Cheapside.*)
4. *Les Fleurettes de bois,* Quadrilles *faciles, composé par* GIO. FRED. BODIN. (*Preston,* 71, *Dean Street, Soho.*)
5. *Deuxième* RONDEAU *facile.* (*Composed and published by the same.*)

NONE will complain of a want of variety in Mr. Mazzinghi's second number of Reminiscences. We have here Scotch and Irish melodies, with airs from Rossini and Weber, all joined together in a kind of fantasia, or divertimento, the effect of which is to excite attention by the frequency of the changes, and to please, not only by the beauty of the subjects, but by the manner in which they are connected and made to co-operate. We must, however, advise Mr. M. to amend, in all future copies that he may take off his plates, the following harmony, which doubtless is an oversight, but much in need of correction.



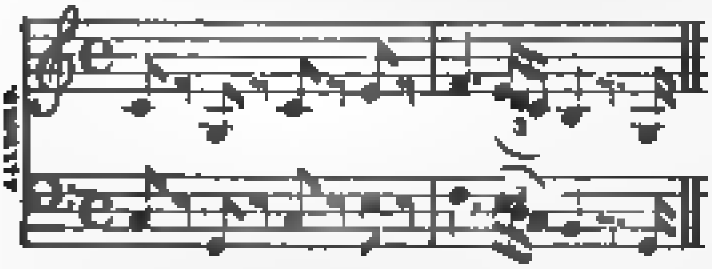
The Fantasia from *Mosè* consists of airs *judiciously* selected from that opera, well contrasted and *blended.* Mr. Burrowes has occasionally added notes which are not in the original, that make certain passages too much resemble the common run of music patronised in the minor boarding schools; but with these exceptions—and they are but very few—the *Fantasia* is cleverly and effectively arranged.

Dr. Carnaby's Funeral March is in a major key; it is tranquil and soothing rather than mournful, and we are not at all inclined to call in question the correctness of his notion; for resignation and hope are more exalted feelings than grief, though the latter is most natural. He has wisely avoided any approach towards an imitation of the two fine funeral marches* composed by the very genius whose death has called forth the present effusion.

The fourth and fifth of the above are light, pleasing bagatelles, of five pages each, exceedingly easy, and well calculated for young performers, because certainly more likely to improve than injure their taste. If we are asked why French titles are given to them, we shall reply that we must presume Mr. (or Mons.) Simms to be a native of France, though we are very ready to grant that the sound of the name does not aid our hypothesis.

Mozart's Concertos *newly arranged for the Piano-Forte, with additional keys and accompaniments of* **Violin, Flute,** *and* **Violoncello,** *by* **J. B. Cramer.** No. 3. (Cramer, Addison, and Beale, 201, *Regent Street.*)

Concerning the advantages derived from the mode adopted by Mr. Cramer in arranging Mozart's concertos, we made some remarks in our last volume; it is therefore unnecessary to add anything on the subject here. The present, or third of the series is in C, and begins thus,—



With all our reverential feeling for the name of Mozart, we must confess that this concerto is not one of those compositions which we should rank amongst his greatest efforts. We will not say that there are no traits of his genius discoverable in it, but we feel ourselves justified in declaring that it exhibits fewer striking features than are to be found in most of his works, except those composed during his earliest years. But, as forming one of a set, to be published uniformly, it could not have been omitted with any propriety.

1. **Select Airs** *from* **Spontini's Vestale,** *arranged for the* **Piano-Forte,** *with an accompaniment for the* **Flute,** *by* **Thomas Attwood.** Books 1 and 2. (Clementi, Collard, and Collard, *Cheapside.*)
2. Select Airs *from* **Rossini's Maometto,** *arranged for ditto, with (ad lib.)* **Flute** *accompaniment, by* **J. F. Burrowes.** (Goulding and D'Almaine.)

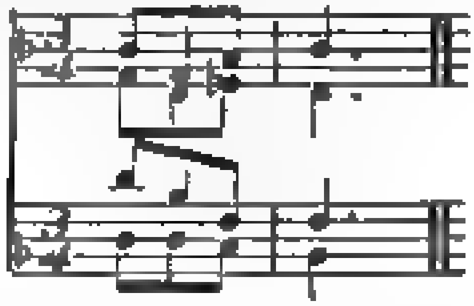
Mr. Attwood has chosen those pieces from *La Vestale* that are best adapted to the piano-forte; namely, the morning and evening hymns, part of the first finale, and several dances from the ballets in each of the three acts. These are all arranged in a very familiar manner, for both instruments; ease has been chiefly consulted, but not at too great an expense of effect.

From the opera of *Maometto Secondo*,—or, *Le Siège de Corinthe*, as Rossini named it at its second birth—Mr. Burrowes has selected the choruses "Ah, che più tardi ancor," and "Dell' Araba," "Dal Ferro," together with the cavatina, "Ah! che invano;" all of which are very characteristic of the composer, and produce effects striking, and almost, if not quite, new. They are arranged with that attention to the ease of the performer which Mr. B.—who is well aware that the worth of a thing is generally considered to be in a direct ratio to its sale—almost invariably shows.

1. **A Collection of Songs and Duets,** *with an accompaniment for the* **Piano-Forte,** *by* **George J. Skelton,** *Hull.* (Welsh and Hawes, 246, *Regent Street.*)
2. **Three Canzonets,** *the words from* **Lord Byron's** Hebrew Melodies, *the music composed by* **George Pigott.** (Chappell, 135, *New Bond Street.*)

Mr. Skelton's five songs and one duet prove that he has a talent for melody; a great deal of this valuable, this indispensable part of music runs through the whole of the present collection. The rhythm is clear, and the words are set with a due regard to their general sentiment, and a careful attention to their accent.

Mr. Pigott's canzonets are slow and serious, and marked by an expression that inclines rather more to gravity than the words require, though the latter are far from being cast in a cheerful mould. There is, however, a strong and a good feeling prevalent in every line of the work, and though the melodies are somewhat curbed by the style, which approaches towards solemnity, yet they are not unimpressive, and, with an exception or two, are accompanied by harmony of a superior kind. It seems to us that the first should have been written in two-four time, in notes of half their present apparent length. The composer can hardly intend the air to be so slow, as minims and crotchets in ¾ time, and marked *andante affettuoso*, ought to be sung. The harmony would be improved by the following alteration in the sixth and seventh bars of page 5:—



1. **Trio** *for three voices, composed by* **Andreas Romberg,** *adapted* [to English words] *and arranged with Symphonies and Piano-Forte Accompaniment, by* **John Barnett.** No. 1. (Wessel and Stodart, *Soho Square.*)
2. "Fair one, take this rose," *sung by* Mr. Westerne, in *Love in a Village, at the Theatre Royal, Bath, composed by* **S. Webbe.** (Chappell, 135, *New Bond Street.*)
3. "Love is still a little boy," *sung by* Miss Love, *the poetry by* J. Wood, Esq., *the music by* **J. M. Jolly.** (Latour, 50, *New Bond Street.*)
4. "My vows of love," *a* **Romance,** *the words by* W. Logan, *the music composed by* **John Barnett.** (*Published by the Same.*)

Mr. Barnett need not have told us that a trio is for three voices, for this we should have believed without his testi-

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* One of these, the Marcia Funebre, originally written in A flat minor, but transposed into A natural minor, is published in the 4th No. of the Harmonicon.

[illegible]. There is, we can easily imagine, much beauty of a simple kind in the original composition; but we cannot suppose that what here appears, page 4, bar 1, is to be imputed to Romberg. If the poetry of this is not wonderfully interpreted, it is indeed an admirable proof of the [illegible] which is sometimes apt to [illegible].

Mr. Webbe's is a simple, easy, pretty ballad, in the English style, set to well-known words, and within the compass of any soprano voice.

No. 3 is a very light, short, pleasant melody, well set to the words, with an easy, appropriate accompaniment. The whole vocal part consists of but sixteen bars, which are repeated to three stanzas.

No. 4 is rather pretty and gay, but not likely to become remarkable for its longevity. The composer is again a little unfortunate in his choice of words.

HARP.

1. "Credo Sorte," arrangé en Rondeau pour la Harpe, par N. C. Bochsa. (Cocks and Co., Princes Street, Hanover Square.)
2. "Amor possente nome!" &c. &c. &c.
3. Marche, Moïse &c. &c. &c.
4. A Collection of Melodies from Operas, arranged in a familiar style for the Harp, by T. P. Chipp. No. 1. (Welsh and Hawes, 246, Regent Street.)
5. Polacca and Polonaise for ditto, with Flute Accompaniment and an Introduction, by T. Brooks. (Brooks, 17, Hunter Street.)

The first three of the above are fresh instances of what are called arrangements. The operas of Rossini are, our readers most likely know, published in an adapted form in Germany: from these adaptations Mons. Bochsa has copied certain pieces, altered a few notes, added a still fewer number, put two or three marks of fingering, as many directions for the management of the pedals, then substituted his most respectable name for that of the actual composer, and modestly issued forth, arrayed in the spoils of real genius. These three pieces are from *Ricciardo e Zoraide*, *Armida*, and *Mosè*; they are short and free from any difficulties.

No. 4 consists of "Love, good night," "My lodging is on the cold ground," "*Non più andrai*," and a Spanish guaracha, all arranged in the easiest manner.

No. 5 is more remarkable for its title than for any thing else. We would fain learn the difference between a polacca and a polonaise, having always supposed that both signify a Polish dance, only, that the one word is mongrel Italian, the other legitimate French. We, however, cannot for the life of us find out more than one air in this piece. The variation of the subject in page 6 may be meant as the second; but if so, it proves, without any further evidence, that polacca and polonaise mean one and the same thing. Mr. Brooks calls this a *favourite* air. It may be so; but it is so common, so like a thousand other things of the same class, that we cannot find any distinctive marks about it.

VIOLIN.

Introduction and Variations on a French air, for the Violin, with accompaniment for the Piano-Forte, by George Pigott. (Betts, [illegible], Gerrard Street.)

This is a very agreeable air, much in the style of the [illegible] melodies. Mr. Pigott has added five variations to it, all of which are in good taste and well adapted to the powers of the instrument. Some double stops may be found inconvenient to amateur players, but not to the proficient. We were surprised not to find an adagio among the variations: this is the movement which, of all others, is best calculated to shew the beauty of the instrument and the judgment of the performer. The introduction, it is true, is slow; but a contrast among the variations is what the effect of the piece seems to demand. The piano-forte accompaniment is easy, and only requires a [illegible].

FLUTE.

1. Six Divertimenti selected from Mozart's operas, for the Flute and Piano-Forte, by Raphael Dressler. (Cocks and Co. Princes Street.)
2. The Finale from (to) Rossini's Tancredi, arranged for the Flute, with Piano-Forte accompaniment, by Tulou. (Same publisher.)

These are the air in the *Zauberflöte* to which the English words "The manly heart" are set; [illegible], "Ah perdona," "Non più andrai," "Vedrai carino," and "La ci darem la mano." They are adapted to moderately good players; players who have a good feeling for good music, and either do not possess, or are not ambitious of displaying, a great deal of execution. It is a well-made selection.

No. 2 is rather more difficult for the flute, than the former, but less so for the accompaniment. The subject is "Fra quai soavi palpiti," and is extended to only two pages.

GUITAR.

1. [illegible], ou Journal de Guitare, choix des plus beaux morceaux, &c. No. 1, contenant dix-huit pièces pour la Guitare seule de Giuliani, Carulli, Diabelli, &c. choisi et corrigé par M. Horetzky. (Ewer and Johanning, Tichborne Street.)

This is a useful collection: the airs are well chosen, and judiciously arranged, and without being too difficult for performers in general, are not too easy for, or unworthy the notice of, the best players. At the end of the work is an Italian air, set to Metastasio's words, by Giuliani. It is pretty, but much indebted to Rossini. This work is brought out in an elegant manner, and at a very moderate price.

Haydn's, Mozart's, and Beethoven's Symphonies in Score.

In our [illegible] number, page 31, is the following observation, relating to Haydn's Symphony in C, lately arranged by Mr. Cramer:—"This does not appear among the Symphonies of Haydn published in score by the elder Cianchettini, a fact which has often excited our surprise, for many of very inferior merit found a place in that work."

We have received a letter from Mr. Cianchettini, alluding to the foregoing remark, in which he informs us, that he had intended to include every symphony by the three great masters in his publication, and also their quintets, quartets, &c.; but that, in consequence of the little support which he received from the British profession, he was a considerable loser by the work, and consequently was compelled to abandon it in a very unfinished state. He never, it seems, obtained more than [illegible] two subscribers, a number quite inadequate to such an undertaking, and not very creditable to those who might have encouraged it. That, under such circumstances, Mr. Cianchettini should have withdrawn without completing his design, no longer excites our wonder; we are only surprised that he proceeded so far, and brought out his work in so neat and correct a manner.

Foreign Musical Report.

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

The Ancient Concerts.

TENTH CONCERT.

Under the Direction of the Earl of Derby. Wednesday, May 23rd, 1827.

Act I.

Overture. Chorus. O the pleasures. Recit. Ye verdant plains. Air. Hush, ye pretty	(*Acis and Galatea.*)	Handel.
Double Chorus. Your harps.	(*Solomon.*)	Handel.
Quartet and Chorus. Adeste fideles.		
Concerto	(*Select Harmony.*)	Handel.
Psalm. Thou art, Oh God!		
Recit. acc. In these blest scenes. Air. Hail, lovely virgin. Recit. Oh! Achsah. Duet. Our limpid streams.	(*Joshua.*)	Handel.
Glee. O snatch me swift.		Callcott.
Recit. acc. Spirito! Euridice! Air. Che farò	(*Orfeo.*)	Gluck.
Quartet and Chorus. Sing unto God.		Croft.

Act II.

Overture	(*Scipio.*)	Handel.
Glee. O! Nanny		Carter.
Recit. acc. Tranquillo. Aria. Ombra adorata.	(*Romeo e Giul.*)	Crescentini.
Chorus. Fall'n is the foe.	(*Judas Macc.*)	Handel.
Concerto 2d	(*Oboe.*)	Handel.
Recit. First and chief. Air. Sweet bird.	(*Il Penseroso.*)	Handel.
Quartet. Prepare then ye.	(*Semele.*)	Handel.
Song. Lascia Amor.	(*Orlando.*)	Handel.
Chorus. Crown with festal pomp.	(*Hercules.*)	Handel.

Of the present selection little indeed can be said; the old story stares us in the face through almost both acts, with the exception, however, of a few pieces; these we shall proceed to notice in the order in which they attracted our attention and admiration. The first was a glee, or rather ode, by the late Dr. Callcott, which for originality of design, correctness of execution, and elegance of expression, has seldom been equalled, and never, that we know of, exceeded. Independently of its rich variety, there is a religious sentiment breathing through every bar, which strongly marks the pious workings of the musician's, as well as the poet's mind. The lights and shades of the composition are beautifully blended, and when exhibited, as they were on this evening, by such perfection of performance, nothing could be more enchanting.

Madame Pasta was excellent, as usual, in both of her songs.—In the "Ombra adorata" she was particularly effective; but we miss a great deal of this fine singer's power and pathos in the confinement of an orchestra; as an actress, she is even greater than as a vocalist. We have once before had occasion to notice, and strongly to deprecate, the introduction of ornament in giving that delicious strain in the song of "Sweet Bird," "most musical, most melancholy," on the first occasion that it occurs: it is almost the only melody that Handel meant should be sung precisely as it is written, and yet Miss Stephens could not, last evening, resist a flourish upon it. We are convinced that a little consideration will determine her to sing it plainly in future, for she has too much good taste and feeling generally, not to admit, when she tries the passage over again carefully, that it must be injured by the slightest addition or decoration. We were much gratified by the Quartet and Chorus from Semele, and shall be glad to hear it again. Mr. Phillips approaches every time we hear him nearer and nearer the *Bartlemanic* sphere: "Lascia Amor" never had more justice done to it.

We wish these concerts were, every night of performance, closed as judiciously as on the present occasion:—"Crown with festal pomp" was just the thing.

ELEVENTH CONCERT.

Under the Direction of the Earl of Darnley, for the Earl of Fortescue. Wednesday, May 30th, 1827.

Act I.

Overture.	(*Pastor Fido 2d.*)	Handel.
Music in Macbeth.		Locke.
Chorus. Alzate.		Purcell.
Glee. Fair Flora decks.		Danby.
Scene from Tyrannic Love.		Purcell.
Concerto 7th		Corelli.
Psalm. To thee, O Lord.		Handel.
Quartet. According to thy.	(*Psalm 51.*)	Marcello.
Recit. Behold the [illegible]. Chorus. O Baal! monarch.	(*Deborah.*)	Handel.

Act II.

Overture	(*Otho.*)	Handel.
Song. Ye goddess blest.	(*Sosarmes.*)	Handel.
Glee. [illegible]		Bononcini.
Song. Non vi turbate.	(*Alceste.*)	Gluck.
Chorus. No more to Ammon's.	(*Jephthah.*)	Handel.
Recit. acc. Non dubitar. Song. Lungi dal caro	(*Giulio Sabino.*)	Sarti.
Concerto 2d.	(*Opera 7th.*)	Martini.
Chorus. He gave them hailstones. Chorus. He sent a thick. Chorus. He smote all the. Chorus. But as for his people. Chorus. He rebuked the Red Sea. Duet. The Lord is a man of. Chorus. The Lord shall reign.	(*Israel in Egypt.*)	Handel.

We really thought the noble director of this evening had spared the trifles this season; "but see, they come again!" And then came "Bee from the silent grove," and then "My Celia quits the town." Now, what can be said to all this tiresome, mawkish nonsense? If we except (what nevertheless we are heartily weary of, beautiful as it is) the scene from Tyrannic Love, and the fine chorus "Lord of Eternity," there is nothing to interest, for a moment, in this whole first act:—on the contrary, the air to the words "Sin not, oh! King!" which, in the oratorio of Saul has a sweet, appropriate, and solemn effect, was to-night, (for what reason who can tell?) applied to some words of a psalm (whether a psalm of David's is not mentioned), to which it was not calculated to give the least expression:—The words of the psalm are supplicatory, the original words from the oratorio are monitory; and the tune is well adapted as conveying a serious sentiment, but not a pathetic expression! The quartet with Marcello's name is utterly destitute of interest; we had almost said of merit.

In the second act we were gratified by the introduction of a very pretty glee of Bononcini. It was very sweetly sung, but much too slow; had it been twice as fast, the effect would have been considerably heightened. Miss Wilkinson, on the other hand, sang her song too fast. "Non vi turbate" is a beautiful, but by no means an easy song; to give the proper expression to it, power and dignity, as well as pathos, are required.—Pasta would sing it admirably.

Madame Caradori Allan sang Sarti's aria with more than usual animation. It is a spirited composition, but wanting richness and variety of harmony. There is not much originality in any of this composer's songs: the most elegant we ever heard, and we recommend it to the attention of the noble directors, is the "Lungi dal caro bene."

Upon the selection from Israel in Egypt, we have to bestow our unqualified praise as to the performance, and the bass duet was so well sustained throughout as we ever wish to hear it. If Phillips is coming on, we perceive no *falling off* in Bellamy.

TWELFTH CONCERT

Under the Direction of His Grace the Archbishop of York, for the Earl of [illegible]. Wednesday, June 6th, 1827.

ACT I.

Overture	(*Henry the Fourth.*)	MARTINI.
Psalm xvii	(*St. Matthew's Tune.*)	DR. CROFT.
Chorus. Glory, praise, and adoration.		MOZART.
Sicilian hymn. O sanctissima.		
Trio, Song, and Chorus. Qui presso		[illegible]
Song. In infancy	(*Artaxerxes.*)	DR. ARNE.
Concerto 6th	(*Grand.*)	HANDEL.
Glee. Let not rage		DR. ARNE.
Canon. [illegible]		PERGOLESI.
Air, Verse, and Chorus. Rule Britannia.		DR. ARNE.

ACT II.

Overture	(*Zauberflöte.*)	MOZART.
Round. Wind, gentle evergreen.		DR. HAYES.
Song. The glories of our birth.		
Chorus. See the proud chief.	(*Deborah.*)	HANDEL.
Duet. Verdi prati	(*Alcina.*)	HANDEL.
Terzetto. Soave sia il vento.		MOZART.
Concerto 5th.	(*Op. 3rd.*)	MARTINI.
Glee. 'Tis the last rose of summer.	(*Irish Melody.*)	
Song. Parto, ma tu ben mio	(*La Clemenza di Tito.*)	MOZART.
Coronation Anthem. Zadok the priest.		HANDEL.

A SUMMER sun, they say, sets more gloriously than it rose; not so our Ancient Concerts: the first and second of the present season were decidedly the best; this, the twelfth and last, upon the whole, the worst. After the never forgotten overture to *Henry the Fourth*, we were regaled with St. Matthew's tune by *Dr. Croft*. Then an *English* chorus by *Mozart*, and which, if Mozart's it be, might be struck out of the catalogue of his compositions, without the slightest injury to his reputation. Then, the Sicilian hymn, a very pretty thing for sisters from twelve to thirteen to sing on a Sunday evening to papa and mamma;—then "Qui presso," for the 351st time?"—then, the ever exquisite "In infancy," then "Let not rage"—but, really, rage we must at all this reiteration of insipidity. What! with such music as is now slumbering in dust at the Hanover-Square rooms, not only all the delightful operas of Purcell, and the sublime oratorios of Handel, but the earliest productions of foreign masters, to have the perpetual repetition of such namby-pamby? Truly has it been said that we are not a musical nation; and, if any sceptic should be inclined to think otherwise, let him visit and examine the musical library in the possession of the noble directors of the Ancient Concerts, and then the books of the performances since losing the invaluable patronage and superintendence of our late gracious Sovereign. Under his watchful eye, and submitted to his excellent taste and judgment, there was repetition without satiety, and constant novelty that equally surprised and delighted!" But, to proceed. Pergolesi's fine canon was some relief from what had preceded it, though it was not exactly suited to the powers of Madame Caradori Allan. As to "Rule Britannia," we have heard it with far greater delight from the forecastle of a seventy-four gun ship!—*Rule Britannia*, after singing the "[illegible] have unbounded" and "O Sanctissima!" This is Horace's monstrous junction with a vengeance! The *Zauberflöte* overture was, of course, a great treat, and would have been a greater, had not the fugue been so hurried on: we are aware that it is customary to play this movement as quick as it is possible for fiddlesticks to be put in motion, but we know not why. It is a fine spirited fugue, full of contrivance and rich harmonies, all requiring and deserving of steady attention both in the hearer and performer, and not to be *proscribed* away like some of the unfashionable productions of the present school. "Wind, gentle evergreen," by Misses Stephens, Johnston and Wilkinson, at some occasion of social summer recreation, after the viands had been deliciously served, and the champagne well iced, would be delightful; but the charm is lost with Dragonetti's double bass grinning on one side of the fair warblers, and old Jenkinson's double drums growling on the other.

"The glories of our birth and state," by *Mr. Composer Nobody* (we marvel that nobody has yet owned this delicious morceau), was repeated this evening, and not encored!—well, wonders will never cease!—But now came a rich novelty, indeed! "Verdi prati" turned into a duet, in order, we suppose, that Miss Johnston might have the opportunity of singing in thirds with her aunt.

The delightful terzetto which followed made us some amends for all our fatigue and disappointment; it was charmingly sung, and we could have heard it repeated with pleasure; but the composition has too much sterling merit to stand any chance of an encore. We really had not resolution to undergo the torture of the *Irish melody*, and therefore cannot speak to the reception of that; but the chances were greatly in its favour.

We began to hope, from the favourable commencement of this season's performances, that the noble directors were beginning to feel the claims which certainly the old subscribers have upon them, for some little relief of novelty and the revival of those charming scenes from the oratorios of Handel, and operas of Purcell and Arne, which not only in Tottenham-street, but the Haymarket, used to give such variety of delight; but, we have been bitterly disappointed; and it appears now but too certain, that there is a *predominating influence* operating somewhere in favour of frivolity, and which, while continuing to prevail, will effectually check every attempt to restore to its former dignity and lustre this admirable establishment.

We have dared to hope till now;—it is in vain to hope any longer.

CATO.

The Philharmonic Concerts.

EIGHTH CONCERT, Monday, June 4, 1827.

ACT I.

Sinfonia, No. 8	BEETHOVEN.
Terzetto, Madame Caradori Allan, Madame Stockhausen, and Signor Curioni, "*Pria di partir*," (*Idomeneo.*)	MOZART.
Quartetto, two Violins, Viola, and Violoncello, Messrs. Kiesewetter, Oury, Moralt, and Lindley	MOZART.
Scena, Madame Stockhausen, "[illegible]"	[illegible]
Overture, "*Der Beherrscher der Geister*"	C. M. VON WEBER.

ACT II.

Sinfonia in D.	MOZART.
Aria, Signor Curioni, "[illegible]" (*La Schiava in Bagdad*)	PACINI.
Concerto, Piano-forte, Mr. W. Beale	CRAMER.
Scena, Madame Caradori Allan, "[illegible]"	[illegible]
Overture, *Fidelio*	BEETHOVEN.

Leader, Mr. Mori.—Conductor, Sir G. Smart.

WE commence our remarks on this concert with the vocal part of it, because, as it is our wish to take our leave of the society for the season in good humour, we will pronounce our censures first and our praises last.

The terzetto from *Idomeneo* every one must admire; but the rest,—the scenas of [illegible] and [illegible], and the aria of PACINI,—all who possess any real knowledge of music, or a

MR. VAUGHAN'S,

King's Concert Rooms, Hanover Square, Friday, May 18th.

Madame Pasta first gave a [illegible] air of Pacini, and afterwards the favourite "Ombra adorata!" Mori and Moscheles each played fantasias on their respective instruments. A good selection from Dr. Crotch's *Palestine*, and another from a fine Mass, by Eybler, hitherto unknown to most people in this country, were performed with effect. We regret to say that Mr. Vaughan's voice was not sufficiently restored to allow him to do more than join in the concerted pieces, but he was assisted by Miss Stephens, Miss Paton, Madame Caradori, Mrs. W. Knyvett, Messrs. Knyvett, Sale, Bellamy, &c. Leader, Mr. F. Cramer; conductor, Mr. Greatorex.

MR. SEDLATZEK'S,

Almack's Rooms, on the same Evening.

Mr. Sedlatzek (of Vienna) is a flute-player, and performed several pieces on his instrument during the evening. Besides which, Mr. Huerta on the guitar, Mr. Mori on the violin, and Mr. Moscheles on the piano-forte, assisted. Madame Caradori and Signor Curioni, with others, sang. Leader, Mr. Mori; conductor, Mr. Cianchettini.

MR. BEGREZ'S,

At the Mansion of the Duke of St. Alban's, Wednesday, May 23d.

This was, as usual, chiefly a vocal concert, though MM. de Beriot, Stockhausen, and [illegible] performed some good instrumental pieces on the violin, harp, and violoncello. The whole of the opera corps, except Madame Pasta, attended, and the suite of rooms was filled by very fashionable people, at a guinea each ticket.

MR. CRAMER'S,

Argyll Rooms, Wednesday (Morning), May 23d.

Mr. Cramer played his recently composed *Reminiscences of Scotland*, and his Concerto in C (newly adapted and never performed in this country), in that style which we have often so warmly and so sincerely praised in these pages, and of which we need only now add, that it appears to us as charming as ever. He also accompanied Mr. Sapio in that divine cantata of Mozart, "Ch' io mi scordi." Mr. Wright played a fantasia on the harp, and Mr. Kiesewetter another on the violin. The vocal parts were filled by Miss Stephens, Madame Stockhausen, Messrs. Knyvett, Vaughan, and Sale. Leader, Mr. F. Cramer.

MR. MORI'S,

Argyll Rooms, Friday, May 25th.

So eager were people to get admission to this concert, that, not being able to obtain tickets, a number, to the amount of a hundred, forced their way into the great saloon, while many were compelled to hear what they could in the rooms adjoining. Mr. Mori appeared in very brilliant colours, and was supported by a strong phalanx, both vocal and instrumental, but not having been able to obtain a program, we cannot enter into further particulars.

MR. C. WIGLEY'S,

Argyll Rooms, Wednesday (Morning), May 30th.

Mr. Wigley performed the piano-forte part of the trio by Mayseder, and likewise a fantasia, by Kalkbrenner. Mr. Kiesewetter led, and a M. Dumon conducted.

MADAME CASTELLI'S,

At Mrs. Greville's, Grafton Street, Berkeley Square.

This was wholly a vocal concert, except some variations on the guitar by Signor M. Carcassi. Madame Castelli sang a great deal herself, and was assisted by the entire vocal strength of the Italian opera. A numerous and fashionable audience was assembled on this occasion, and between the two parts of the concert the company partook of an elegant supper, with a profusion of choice wines.

MR. PIO CIANCHETTINI'S,

Argyll Rooms, Wednesday (Morning), June 6th.

Mr. Cianchettini played a duet on the piano-forte with his sister, and fantasias with M. Sedlatzek on the flute, and M. Labarre on the harp. Mr. Mori played a solo; the rest of the concert was vocal, and chiefly performed by singers from the King's Theatre.

MR. DE BERIOT'S,

At Almack's Rooms, Thursday (Morning), June 7th.

This was a very fashionable audience, filling the great room without crowding it. Mr. De Beriot performed several times on the violin in a most perfect and beautiful style. M. Labarre exhibited his fine talents on the harp, and Nicholson his on the flute. M. [illegible] played some variations on Irish airs on the piano-forte, and displayed great mechanical powers of execution. Miss Paton, Madame Caradori, Madame De Vigo, Signor Curioni, M. Begrez, Signor De Begnis, and the brothers Hermann, sang some agreeable pieces, and the concert was, altogether, a very pleasing performance.

SIGNOR ROVEDINO and SIGNOR LIVERATI'S,

Argyll Rooms, Friday, June 8th.

Besides the overture to *Anacreon*, that to *I Selvaggi*, an opera, by Signor Liverati, was performed with effect. Mr. Potter and Mr. Nicholson played fantasias on the piano-forte and flute. All the remainder was vocal, and sung by Madame Pasta, Madame Stockhausen, Miss F. Ayton, Messrs. Curioni, Sapio, Rovedino, Galli, and Taylor. A good scena, by Liverati, was well delivered by Madame Stockhausen, and received with much applause. The rooms were filled in all parts by a most respectable company.

MR. MOSCHELES',

Same Rooms, Friday, June 15th.

Mr. Moscheles performed the first movement only of a new MS. concerto, and, with Mr. Cramer, a duet-concertante for two piano-fortes, the joint composition of these admirable artists, which we have before noticed, in the terms of commendation that it deserves. Mr. M. then played his charming "Recollections of Ireland," and concluded his labours for the evening by an extemporaneous performance, which afforded him an opportunity of exhibiting his great powers of execution and talents as a musical improvvisatore. He had on this occasion the assistance also of Madame Stockhausen, Messrs. Vaughan, Curioni, Phillips, De Begnis, Galli, and Begrez. MM. de Beriot and Lindley played Fantasias, and in lieu of Madame Vestris and Mr. Sapio, he introduced the Tyrolese Minstrels, who sang two of their national airs, to the great amusement of the audience. The rooms were amply and well filled.

MR. KIESEWETTER'S.

At William Curtis's, Esq., Portland-Place, Monday, June 18.

A small but choice band was assembled for this private concert, and a fashionable audience attended. Mr. Kiesewetter performed twice,—an Introduction and Polonoise, and an air, both by Mayseder. These he executed very brilliantly, and in the style that such music requires. Mr. Cramer and Mr. Nicholson played Fantasias on the piano-forte and flute. Madame Stockhausen, Miss F. Ayton, Signori Torri and Begrez, and the four brothers Herrmann, sustained the vocal portion of the performance.

Signor DE BEGNIS.

Argyll Rooms, Wednesday, June 20th.

M. de Begnis collected for this concert almost every vocal performer of name in London; the list of them would fill up half of our column. To employ so numerous a host, it was necessary to combine them, and therefore most of the pieces given were concerted. But Madame Pasta, Miss Stephens, and Mr. Braham, sang single songs. M. de Beriot repeated the Fantasia which he had more than once played this season, and Messrs. Labarre and Nicholson performed *obbligato* accompaniments. The room was very respectably filled.

MM. LABARRE AND POIGNIES.

At the same Rooms, Friday (Morning), June 22nd.

This was under the patronage of the Duchess of Gloucester. M. Labarre first arrived in England last year, but did not remain long; he however was heard often enough to shew his vast superiority as a harpist. This season he has more frequently displayed his fine talents, and enabled the amateurs of this instrument to distinguish the difference between obstreperous tone, and well-regulated animation; between gaudy tinsel and delicate taste. His fantasia, introducing "Ombra adorata!" as the subject, is composed in a masterly manner, was played in the most refined style, and received with the warmest applause. M. Poignie's instrument is the violoncello, from which he draws a good tone, and he is a superior performer. MM. Moscheles, de Beriot and Huerta assisted; and Mesdames Pasta, Stockhausen, De Vigo, together with Signori Galli, de Begnis, Begrez, and the brothers Herrmann, contributed their vocal talents.

[*The remaining benefit-concerts of the Season in our next.*]

THE TYROLESE MINSTRELS.

A Swiss family, named Rainer, consisting of four brothers and a sister, arrived in London early last month, for the purpose of exhibiting their peculiar vocal talents in this wonder-loving metropolis. They immediately established themselves in the Egyptian Hall, Piccadilly, where they perform, twice each day, twelve of their national songs, well harmonized for their several voices, and draw crowds to hear them.

It has been stated, on authority, that these persons possess no knowledge of music; that they sing entirely by ear, and that the correctness with which they perform part-songs is owing entirely to the long-continued habit of practising together. We do not pledge ourselves for the accuracy of this statement, which probably would, upon being explained, admit of some qualification; but we assert from our own knowledge, that we have heard many good musicians, so they are called, who could not sing so well in time and tune, as these untutored mountaineers, granting them to be untaught.

There is some little contrivance in these harmonized airs; the highest voice (the female of course) does not always sing the melody, but sometimes an accompaniment, while the alto, and occasionally the tenor, takes the air; one of the voices, a high tenor, assisting in accompanying, by an undulatory succession of quavers, rising and falling by 3rds and 6ths. We refer our readers to the account given by Professor Wyss, in our present number, of the nature of these Swiss airs; though he speaks only of them as mere melodies.

These people appear in the full costume of their country. The dress is green, with a hat of the same colour, ornamented by feathers; and a belt, which each wears round his waist, carries a plate that is not unlike the badges worn by some of our Thames watermen. They look, in short, very like a party of Robin Hood's "merry men" in Sherwood Forest, as they are represented on our stage in all the dramas which take that gallant outlaw as their hero.

These minstrels were lately sent for by his Majesty, we are told by a correspondent, to display their musical talents before the Court at Windsor. The King received them with his accustomed condescension, conversed familiarly with them in German, joined in some of their choruses, and expressed himself much gratified by the harmony and precision with which they executed their national melodies. In token of his approval, he presented to the elder brother a valuable snuff-box, and commanded the performance to be repeated before him on the following evening. They afterwards amused the splendid party with the waltz and other characteristic dances of their country, in which they were joined by several of the nobility present.

In our present number we have printed one of the best of their airs, but for a single voice.

The Drama.

King's Theatre.

On Thursday, June 7th, Madame Pasta took her benefit at this theatre, when an entirely new serious opera, in three acts, was performed, under the title of *Maria Stuart, Regina di Scozia*; the words by Signor Giannone, the music by Signor (*Maestro*) Coccia.

Dramatis Personæ.

Mary, Queen,	Madame Pasta.
Elizabeth, Queen,	Madame Puzzi (late Signora Toso).
Leicester, *favourite of Elizabeth, and lover of Mary,*	Sig. Curioni.
Burleigh, *Minister of Elizabeth,*	Sig. Galli.
Mortimer, *nephew of Paulet, and a secret admirer of Mary*	Sig. Torri.
Melvil, *an old Scottish Knight, devoted to Mary,*	Sig. Giubilei.
Paulet, *Warden of Fotheringay Castle,*	Sig. De Angeli.
Seymour, *Officer of the Guard to Elizabeth,*	Sig. De Ville.
Anne, *Nurse of Mary,*	Mad. Cornega.

Chorus of Mary's Attendants, of People, of Hunters, and of Soldiers.

This drama is a reduction of Schiller's play, which Mad. De Staël does not hesitate to pronounce the most *pathetic* and best conceived of all the German tragedies. In abridging, translating, and adapting it for music, much of the interest, and more of the poetical beauties, of the original, have, as an

[illegible]

MEMOIR OF GRAUN.

[illegible]

by the King. 25th. *Semiramide*, in 1754. 26th. *Montezuma*, in 1755. 27th. *Ezio*, in 1755. 28th. *I Fratelli nemici*, in 1756. 29th. *Merope*, in 1756 [illegible]. To which he should be added two comic prologues.

The following of his works have been printed, viz.:—1st. A *Te Deum*, Leipsic, 1758, in score. 2nd. [illegible] *Tirsi*, a cantata, the words by Maria Antonietta, Electress of Saxony. 3rd. *Der Tod Jesu*, or *The Death of Jesus*, Leipsic, 1760. In 1766 a second edition of this appeared, and Hiller published an adaptation of it for the harpsichord. This oratorio, of which the words are by Ramler, is generally regarded as the *chef-d'œuvre* of Graun, and continues to be constantly performed throughout Germany. 4th. A selection of odes, meant to be sung to the harpsichord, Berlin, 1761. 5th. "Duetti, terzetti, quintetti, sestetti ed alcuni cori," in score, Berlin, four volumes in large folio; they are all selected from his operas printed at Berlin. Kirnberger edited and published this work in 1773 and 1774.

To all these may be added many trios for instruments, and above a dozen concertos for the harpsichord, several of them in manuscript. The adagios contained in the latter might serve as models for melodious and expressive compositions for the Piano-forte.

His portrait may be found in the *[illegible]*. [illegible], his biographer, from whose history we have drawn the present memoir.

ON THE PRESENT STATE OF MUSIC IN ITALY, GERMANY, ENGLAND, AND FRANCE.

From the French of M. Fétis.

"True music is gone to ruin!"* was the exclamation, in 1704, of Benedetto Marcello, a musician of genius, whose own works were the strongest contradictions of his own words. Contemporary with Alessandro Scarlatti, and predecessor to Pergolesi, Leo and Jomelli, he assisted, without being conscious that he did so, at the birth of dramatic music; and, at that very moment, imagined himself called upon to pronounce its funeral oration.

"True music is going to ruin," said Rameau with a sigh, while he [illegible] that at that very period, 1760, in spite of all his efforts, it had as yet no existence in the country where he was [illegible].

"True music will go to ruin," exclaim the old amateurs of our day, who are more alive to the recollections of their youth than satisfied with the innovations of which they are the eye-witnesses; and the same exclamation is heard to escape from certain [illegible] who are unable to trust their ears to the present [illegible]; but these works are already undergoing the fate which they predicted for the art.

The art was formed by slow degrees only. Purely mechanical in the beginning, it kept pace with the gradual improvements [illegible] to [illegible] and to science. At each revolution it was imagined that the limits of the art had been reached, and that nothing remained beyond. By these means only [illegible] the dramas of Peri, composed of airs and recitative, with no other accompaniment than two violins and a bass, and the formidable compositions of our days, bristling with difficulties and animated passion, which tend to add greater richness the extravagance of our noisy orchestras. How small the relation between the sweet and simple melodies of Pergolesi and Leo, and the *tours de force* executed by the singers of our day! The former were distinguished by the sweetness of the song, by their simple and natural expression, and by the purity of the harmony; the latter are characterized by combinations of effects of which no idea could have been formed towards the middle of the last century. An advance was made from the simple to the compound: such a progress was natural. Till the limits of our sensitive and intellectual faculties were attained, every advance made in the art was a conquest, for something continued to be added to what was before possessed. It is thus that all resources have been tried, in Italy, from Carissimi to the masters of [illegible]; in Germany, from Keiser to Mozart; in France, from [illegible] to [illegible].

Music is an art of emotions, which are more lively in proportion as they are more varied. They are also quickly effaced; and therefore, in this art, the necessity of novelty is felt more than in any other. Hence the interest that is taken in its productions, and the enthusiasm which they excite. Hence, too, the regrets of those who are led to regard the forms to which they are accustomed as the only ones admissible; and hence the exclamations, "Music is going to ruin! Music is totally ruined!" which signify nothing more than that the style of music has been changed.

Not but that there is frequently considerable subject for regret in what we give up for the love of novelty. The true way of enriching the art would be to preserve all styles, all forms, all processes, in order to have them to [illegible] at the proper moment; but caprice generally gains the battle; [illegible] men are forced to their purpose of [illegible] and [illegible] them [illegible] if they [illegible] upon us what afforded such rapture to our good forefathers. Fashion must have [illegible]. It is true that the prevailing taste frequently leads us to apply the style which is [illegible] to objects but little adapted to receive it. Hence that excess of embellishment with which sometimes the most [illegible] are [illegible] overloaded, and hence even, of that [illegible] which we naturally [illegible] on the stage [illegible]. Hence the [illegible] absurdity of adapting the ornaments of the [illegible], the [illegible], and all the brilliant [illegible] of the day to the [illegible] of the organ and to the music of the church, now so frequent in Italy. But fortunately [illegible] in the [illegible] compositions of Italy, and [illegible] which [illegible] forth the regret of those whom [illegible] with [illegible], if [illegible] the [illegible]. The [illegible] age of the [illegible] is but [illegible], which [illegible] to be brought as proofs of any decline in music, a decline which, happily, exists nowhere but in a distempered fancy.

True it is that some critics may be [illegible] have discovered that [illegible] by [illegible], and that an art may be in a state of [illegible] decadence. But [illegible] travellers have [illegible] in the [illegible], that there is no longer any music in Italy. No longer any music in Italy! why, then there can no longer be any [illegible]. The extraordinary [illegible] calculated to excite the astonishment of the friends of this delightful art, but

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* Surely M. Fétis cannot be acquainted with the music of Handel.—(Editor.)

[illegible]

FUNERAL HONOURS TO BEETHOVEN.

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[illegible]
[illegible]

When the body was lowered into the earth, three crowns of laurel were thrown upon the coffin. All the spectators at once took a last farewell of the mortal remains of a great genius, and returned home in silence, the shades of evening having by this time gathered around.

Besides this solemn homage to the memory of Beethoven, the following Requiems were performed to his memory. In the Augustine high church, the *Requiem* of Mozart, in which the great singer Lablache sung the bass part in a manner that produced a deep impression, and shows him to be a profound artist; the whole terminated with the solemn *Libera* and *Dies irae* of Kapellmeister von Seyfried. In the church of Saint Charles was sung the whole of Cherubini's celebrated *Requiem*, which was admirably executed under the direction of Kapellmeister [illegible]. A musical performance also took place by way of opening a subscription for a monument to Beethoven. It commenced with the celebrated Pastoral Symphony of the lamented master, which was followed by a Kyrie from his second mass in D. From the [illegible] celebrated *Missa pro defunctis* were given the *Dies irae*, the Sanctus, and Benedictus. The whole closed with [illegible] overture to [illegible]. The selection was admirably performed, and the object proposed adequately fulfilled.

A NEW INSTRUMENT FOR TUNING THE PIANO-FORTE.

AMONG the many who devote their time to the study of the piano-forte, either as amateurs or professors, there is scarcely one who has not often felt the inconvenience of not being able to get his instrument tuned when necessary. If such instances frequently occur even in large towns, what must unavoidably be the case in country places remote from the residence of a tuner, where, for long intervals, he is reduced to the dilemma of either exposing his ear to the severest trials, or of shutting up his instrument altogether. So entirely is this inconvenience felt in places far removed from towns, that the heads of families are frequently obliged to regard it as an insurmountable obstacle to their children's learning music, however great the disposition manifested by them for this delightful accomplishment.

To obviate this inconvenience, several persons have been tempted to make an endeavour at tuning their own instruments; but the obstacles opposed to the satisfactory accomplishment of this end are so great as to be almost insurmountable. The principal difficulty consists in making what is termed the partition, that is, so to tune the twelve semitones of an octave that they may become a basis for tuning the rest of the instrument. By a peculiarity in the musical scale, if thirteen notes were tuned perfectly true, advancing by fifths, beginning for instance from C, the thirteenth note, B sharp, forming the twelfth fifth, would not be a true octave to the first C, but would be found to be a little higher. It follows, therefore, that a piano-forte tuned by true fifths would be false at the end of the operation. Hence the necessity of diminishing a little the interval of each fifth, an operation to which has been given the name of Temperament.* But how is he to be certain that the necessary diminution has been made with exactitude? In this professional tuners are guided by habit; but amateurs and strangers, who do not possess that practical skill, are obliged to feel their way as they can, and by their repeated experiments, increasing and diminishing the tension of the strings, always injure their tone, and frequently end by breaking, without having the means of replacing them.

With a view to remove these objections, MM. *Roller* and Blanchet, of Paris, have invented an instrument, to which they have given the name of [illegible], by the help of which a piano-forte can be tuned without the trouble of temperament. The instrument consists of a vertical monochord, which is sounded by means of a hammer placed internally, and which is put in motion by a key similar to that of a piano-forte. Its total length is thirty inches, its greatest breadth four inches and a quarter, and at the bottom three quarters of an inch. The handle is furnished with a copper plate divided into twelve degrees, which, like the heads of the jacks in a piano-forte, are inscribed with the notes C, C sharp, D, D sharp, E, F, F sharp, G, G sharp, A, A sharp, and B. The string is fastened to a pin at the upper end, and at the lower to a brass hook suspended upon a screw, which works up or down with an easy action; by means of this, the pitch is gently raised or lowered at pleasure, steadily and without effort. A bridge with a spring, which can be fixed at any given point of the degrees, subdivides the intonation, and according as it is placed on C, C sharp, or D, gives the C, C sharp or D, and so on with the rest, being thus capable of giving the same notes of the octave, conforming to [illegible]. After this, nothing remains but to tune each

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* The necessity of tempering the fifths, has been [illegible] by [illegible] experiments, and [illegible] by those to whom the theory was [illegible]. [illegible] M. de [illegible] has [illegible] from some [illegible] de la [illegible]. [illegible] fifths, and that [illegible]. We think [illegible] of a [illegible] to [illegible] all we would ask of him, is to [illegible] an instrument according to his method, if he can do so, and allow it to be tuned, [illegible] to put the [illegible] as the [illegible] we can, and not to [illegible] or [illegible].

[illegible]

[illegible]

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[illegible]

ON MUSIC, AS AN IMITATIVE ART.

By Sir W. Jones.

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IMPROVEMENT IN THE CONSTRUCTION OF PIANOS.

From the Revue Musicale, by M. Fétis.

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[illegible]

[illegible]

[illegible]

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PROGRESS OF MUSIC IN THE PROVINCES

[illegible]

one on that occasion fully sustained, as well by the style of performance as by the intrinsic merits of the vocal and instrumental compositions which were produced.

There can scarcely be a better criterion of the progress of an art than the [illegible] increased number of provincial societies for vocal and instrumental practice. The Choral Societies in particular at Birmingham, York, Norwich, and Liverpool [illegible] have been greatly [illegible]. Concerts of this description held a first meeting at Nottingham on the 20th of June in St. Mary's church; and another was announced at Leicester on the 17th of July. At Leeds an Amateur Society has been formed among the principal inhabitants, for the avowed purpose of [illegible] a more extensive taste for music, and increasing the frequency and success of public concerts. The effects which are produced by these combinations must in a great measure be estimated from an inspection of the list of the pieces that have been performed by them; and which will be found not only to present much sterling excellence, but also a considerable portion of modern and comparatively unknown works. The [illegible] of our provincial [illegible] could [illegible] but by attainment in the improved taste and extended knowledge thus acquired, to bring forward such of them as stand the test of examination. We are glad that those who have the direction of the Concerts of Ancient Music were in some degree actuated by a similar feeling; but of this we have elsewhere been compelled to express our disappointed hopes. At the fourth public performance by the Hull Choral Society on the 5th of June, we find that the following [illegible] were executed by a band of about 170 performers. The [illegible] Chorus [illegible] and three double choruses from *Israel in Egypt*, Handel; *The Arm of the Lord*, Haydn; *Hark! Death's* [illegible]; [illegible] *Lord have Mercy*, Mozart; [illegible], a double chorus, by [illegible], from the [illegible]; two choruses from Beethoven's *Mount of Olives*; and nearly the whole of Mozart's splendid Mass, No. 7, in C. They were very steadily and ably led by Mr. [illegible], a young and highly promising violinist.

At the thirty-fourth quarterly performance of the Halifax Choral Society on the 13th of June, the bill of fare comprised a *Te Deum* of twelve movements, by [illegible], Op. 10; Mozart's *Requiem*; [illegible] a *Psalm*, by [illegible], Op. [illegible]; a *Te Deum*, by Haydn; a quartet and chorus from Schneider's oratorio of the *Last Judgment* (*Das Weltgericht*); and Romberg's *Easter Hymn*, No. 6, [illegible]. [illegible] In conclusion we cannot refrain from giving insertion to the following list of compositions, exclusively of a variety of selections from Handel's works, [illegible] have been performed throughout or in part by the Halifax Society since 1818, and to which English words are adapted. We copy it from a printed circular now lying before us.

[illegible]	[illegible]
[illegible]	[illegible], No. 1
[illegible]	Te Deum
Ditto	Mount of [illegible]
Handel, G. F.	Messiah, with Mozart's additional accompaniments
Ditto	Alexander's Feast, Ode
[illegible]	[illegible] Cantata
Ditto	[illegible]
[illegible]	The Fall of Jerusalem
Mozart, W. A.	Mass, No. 1
Ditto	Masses, No. 2 and 3
Ditto	Cantata, No. 4
Ditto	Te Deum
Ditto	Davidde Penitente
Ditto	Requiem
[illegible]	[illegible]
Ditto	[illegible]
Ditto	Mass [illegible]
Haydn, J.	The Creation
Ditto	The Seasons
Ditto	Stabat Mater
Ditto	La Tempesta
Ditto	[illegible]
Ditto	Te Deum
Ditto	[illegible]
Haydn, Mich.	Requiem
Beethoven	Mount of Olives
Ditto	Mass, Op. 86
[illegible]	[illegible]
[illegible]	Te Deum
Ditto	Die [illegible] (The End of the Righteous)
[illegible]	[illegible]
[illegible]	[illegible]
Weber, C.	Stabat Mater
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	The Shepherds at the Manger
[illegible]	[illegible], Op. [illegible]
[illegible]	[illegible], Op. [illegible]
Romberg, And.	[illegible], Op. [illegible]
Ditto	Te Deum, Op. [illegible]
Schneider, F.	Das Weltgericht (The Last Judgment)
Ditto	Die Sündfluth (The Deluge)
[illegible]	[illegible]
[illegible]	[illegible]
Ditto	[illegible]
Ditto	Te Deum
Ditto	[illegible], Op. [illegible]
Ditto	[illegible]
Ditto	[illegible]
Dr. [illegible]	Cambridge [illegible] Ode
[illegible]	[illegible]

A communication has been received at the Boards of the respective Infirmaries of York, Hull, Leeds, and Sheffield from the Archbishop of York, requesting to know their sentiments on the propriety of holding a third festival in 1835.

MISCELLANEOUS.

The furniture of the lamented Beethoven was lately sold by auction; and though the catalogue [illegible] the language of [illegible], [illegible] of importance, yet a great number of amateurs attended the sale with a hope of being able to make some little purchase, in order to preserve it as a relic of that extraordinary musician. But the grand object of attraction was his musical library, which is also preparing to come under the hammer.

Dr. [illegible], editor of the *Minerva*, and the *Musikalische Anzeiger*, is engaged, under the patronage of many of the first men of his country, upon a "Universal History of German Music."

M. Fétis, professor of the École Royale de Musique at Paris, and Librarian to the Establishment, announces, that in his musical excursion, the object of which was the completion of an "Historical Dictionary of Musicians," and a "General History of Music," he has discovered a number of precious MSS. which tend to throw considerable light upon the most interesting epochs, as well of the origin of the art, as of its progress and gradual improvement, and of which he promises an account. With respect to the above-mentioned works, he further informs us, that the first is completed, and about to go to press; and that several parts of the second are already completed.

Review of Music.

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

unity: while its great length must inevitably magnify its defects, and go far towards neutralising its merits. Of these merits, the most conspicuous are, clearness of design, due attention to the principal subject, and a style of composition that shows the author to be an experienced contrapuntist. Considered too as a whole, a good taste predominates, but instances of mere trickery might be pointed out as exceptions. In these we are persuaded that Mr. Kalkbrenner has yielded his better judgment to a fashion which has prevailed too much, though now on the decline,—at least in England. Thus, had his present work possessed twice as many good qualities as it can be allowed to boast, its prospect of surviving the multitude of things far inferior to it, which are constantly issuing from the musical press, would have been considerably lessened by his submission to a practice altogether unworthy of him as one of the best composers of the day

This trio consists of an opening adagio of two pages, an allegro of twelve, a menuet and trio of four, an andante of five, and a rondo, or finale, of eleven. It requires a piano-forte-player of the first order, and able performers on the violin and violoncello.

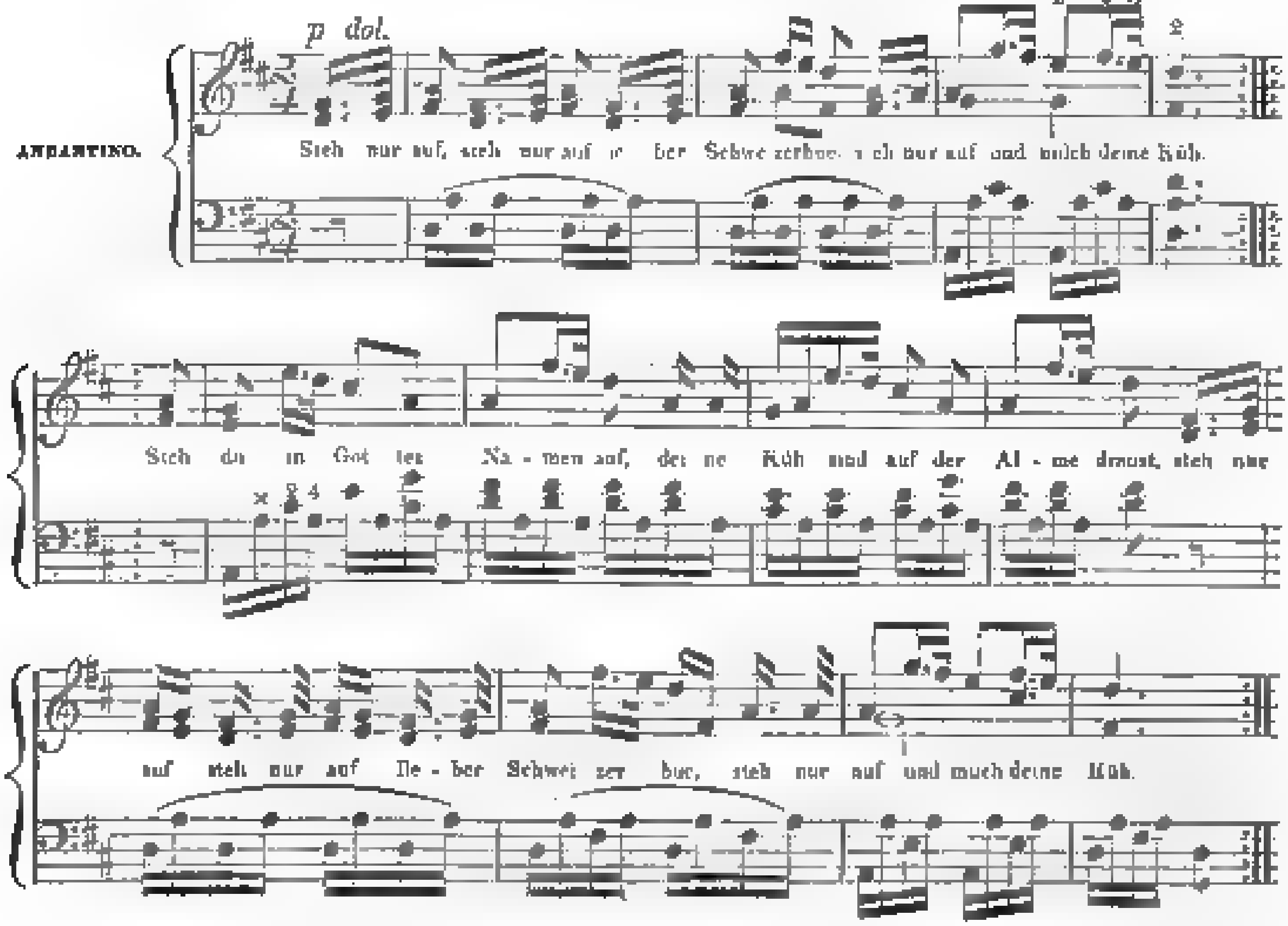
The Tyrolese Family, a *Divertimento for the Piano-Forte, in which are introduced the* Favourite National Swiss Airs, *as sung by the Tyrolese family* Rainer, *composed, and dedicated by special permission to* H. R. H. *the* Duchess of Kent, *by* I Moscheles. (*Willis and Co., Egyptian Hall, Piccadilly, and Dublin.*)

The title-page to this divertimento renders it needless for us to enter further into the history of the publication. M. Moscheles, promptly availing himself of the popularity, perhaps we should more correctly say, fashion, obtained by the performances of the Swiss family, (of whom some account appeared in our last number) has brought forth an easy and interesting piece, in which, simple as is its construction, the pen of a master is clearly discernible; in every page is some modulation, some touch, that discovers the man of genius. The airs themselves, however, lose considerably when not delivered by the Rainer party, and unaccompanied by the apparently trifling, but really useful accessories of national costume, a little neat stage, &c.

Mr. Moscheles has prefixed to them a short but well-judged Introduction, made up of the *Ranz des Vaches*, an air which, to the surprise of every one, is not sung by the very people from whose lips it was most naturally expected. He gives the melodies briefly, with the original words, and combines them into one piece by means of additions which take something like the form of variations, without coming strictly under that character

As an example of the manner in which these are arranged, we insert the first, and according to general opinion, the best of them.

DER SCHWEIZERBUE. (THE SWISS BOY)

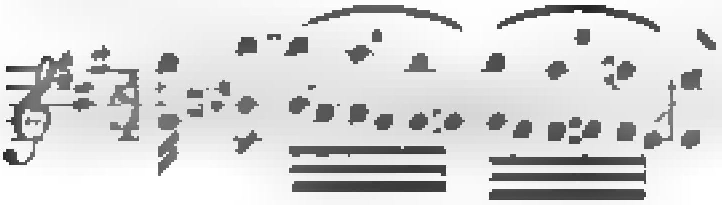

ANDANTINO.
p dol.
Steh nur auf, steh nur auf, o lie ber Schwei zerbue, steh nur auf und mach deine Küh.
Steh du in Got tes Na - men auf, dei ne Küh und auf der Al - me draust, steh nur
auf steh nur auf lie - ber Schwei zer bue, steh nur auf und mach deine Küh.

1. SWISS AIR, with Introduction and Variations *for the* PIANO-FORTE, *composed by* HENRY HERZ. Op. 60. (Cramer, Addison, and Beale, 201, *Regent Street.*)

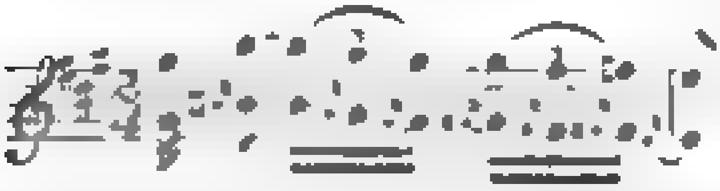
2. VARIATIONS non *difficiles, pour le* PIANO-FORTE, *sur la Gavotte de Vestris, par* HENRY HERZ. Op. 33. (Boosey and Co., 28, *Holles Street.*)

We continually feel ourselves called upon to protest against the practice of those composers who so often in their publications seem to study how to produce the greatest quantity of difficulty with the least possible effect, and M. Herz has certainly been among the number. We now have much more pleasure in being able to give a very different account of his present composition, (No. 1,) wherein he has shewn that, though his genius has been frequently smothered under a load of unmeaning notes, he really does possess vigour, taste, and originality. Not that he has considered the ease of the performer in this work; on the contrary, it requires nearly as much execution as any of those which have called forth our animadversions; but the efforts that he here exacts will not prove sterile; they will yield what is worth, or almost worth, the labour they cost; in which case our complainings, if we make any at all, will be in a subdued tone, in a mere whisper.

Much depends upon the mode of notation. By attention to this, what in one form appears very difficult, may in another be rendered comparatively easy. The fourteenth bar of the first page will illustrate this. The composer has been employing triplets of semiquavers, and wishes to note down a succession of octaves in arpeggio. He writes them thus:—

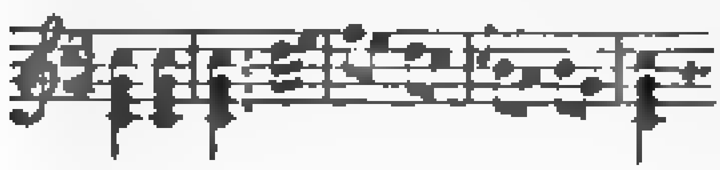


how much more simple had he continued his triplets of semiquavers, with accentuation, thus:—



The air is exceedingly pretty, and the variations novel. The third, which the author, or more likely the English engraver, directs to be played *marmorando*,—meaning, we suppose, *mormorando*—is very effective. But the sixth, in F sharp minor, is masterly; and were it not an imitation of the *Marcia funebre*, in Beethoven's Op. 26, would be entitled to unqualified praise.

M. Herz appears to be aware of his besetting sin, for in the title to the second of these he courts a trial, at least, of his variations on the well-known gavotte,



He has certainly contrived to adapt this publication to the generality of amateurs; and though, perhaps, because writing under restraint, he has not introduced any very new feature into it, he has succeeded in producing a few extremely agreeable pages, which none need scorn to perform in drawing-room society.

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1. *The French Romance,* "*La Suissesse au bord du lac,*" *arranged as a* DIVERTIMENTO *for the* PIANO-FORTE, *with an Introduction, by* T. A. RAWLINGS. (Clementi and Co., *Cheapside.*)

2. THIRD RONDO, *for the* PIANO-FORTE, *on the air,* "*Of a' the airts the wind can blaw,*" *composed in a familiar style* by GEORGE F. SIMMS. (Preston, 71, *Dean Street, Soho.*)

THE first of the above is one of the most successful of Mr. Rawlings' many labours. The air is gay, animating, and susceptible of the necessary changes and enlargements. These are here so ably introduced and so well blended with the subject, that they seem an integral part of it: we have rarely met with a piece of the kind where the continuity is preserved in so unbroken a manner, or that flows on so smoothly and pleasantly. An Introduction of two pages is not less meritorious than the part which follows: it is full of spirit, and shews more invention than three-fourths of the compositions, including even those of high pretensions, that come under our view.

Mr. Simms has selected a very charming air, one quite unknown to us, and managed it tolerably well; but some few of his passages border on triteness, and others, not many however, err a little. Nevertheless, his publication will please a large class of performers; and, being easy, as well as agreeable in regard to melody, has a very good chance of becoming successful.

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1. SIX VALSES *à trois mains, pour le* PIANO-FORTE, *composées par* MARIE SZYMANOWSKA. (Boosey and Co., *Holles Street.*)

2. DEUX PETITES POLONAISES, *pour le* PIANO-FORTE, *composées par* J. P. PIXIS. (Wessel and Stodart, 1, *Soho Square.*)

3. *A New Set of* QUADRILLES, *from Pacini's Opera* "*L'ultimo giorno di Pompei,*" *arranged for the* PIANO-FORTE *or* HARP, by W. KNOWLES. (Dale, 19, *Poultry.*)

4. *National and Popular* AIRS, *arranged and varied in a familiar Style for the* PIANO-FORTE, by S. F. RIMBAULT. Nos. 1, 2, 3. (Blackman, *Bridge Street, Southwark.*)

THE upper part of Madame Szymanowska's waltzes should be considered as brilliant compositions for one hand. It may be asked why, if two persons are to be employed, four hands are not brought into action? The answer is, that the accompaniment is easy, and will suit a juvenile player; while the other, the treble, or air, requires a better performer. Thus the publication is exactly adapted to a case which often occurs, and will consequently prove very useful in a variety of instances. Though no one of these waltzes stands particularly prominent, yet they are all clever and pleasing. Madame S. has never yet, so far as our knowledge of her publications extends, given to the world anything unworthy of her reputation as an excellent musician.

The two Polonaises of M. Pixis are short enough, undoubtedly, but not what the word "petites" would lead most persons to suppose; for, though they do not demand any extraordinary ability in the performer, yet they require a good-sized and rather strong hand, as well as some practical skill in the player. They are brilliant, entertaining trifles,—for as such we must consider them, coming from the pen of so eminent a composer as M. Pixis.

Since the sacred opera of Moïse has been converted into quadrilles, we must not complain that *The last Day of Pompeii* has suffered the same fate. There is nothing very striking in the airs of these, and the arranger of them appears to us to want experience. The price, however, which he or his publisher has set on the six pages (four shillings,) shows that he estimates the music, or the frontispiece, at a higher rate than we do. When will the trade open their eyes to the iniquity of such prices!—when will the public see the enormity of them?

We are not about to enter deeply into the merits of the three works, No. 4 of the above, and merely state that they consist of a German and a Scottish air, and a hornpipe, so easily arranged that children may play them after having learnt a few pages of their instruction book. Two or three of our correspondents complain that we do not descend to notice trifles. We thought quite differently, believing, and, indeed, fearing, that some things reviewed by us might be considered as rather too juvenile for our critic. But we are aware that many families, and even teachers, in the country especially, are glad of assistance to guide them in their orders; for which reason we have now and then admitted into our review, and shall continue occasionally to notice, publications such as these by Mr. Steinbach, provided they are so likely to become serviceable to very youthful learners.

Forty-seven Preludes *for the* Piano-Forte, *composed by* Messrs. Attwood, Aspull, Bacon, Burrowes, [illegible] Cramer, [illegible], Czerny, [illegible], Hummel, [illegible], Moscheles, Neate, Pixis, Potter, Ries, [illegible], and Wesley. (Cramer and Co., *Regent Street.*)

Good heavens! what a host of persons have clubbed together to engender a book of five-and-twenty pages! Why, it takes only thirteen to form a cabinet that influences the destinies of Europe:—but the two-and-twenty have accomplished their task: "Seventeen," as did a certain worthy family, and a man whose prowess is thus recorded by one of the victorious and triumphing party:

My father, my brother, and I,
And thirteen more lusty men,
We fought and beat a little boy
Whose age was half of ten.

The cases are not quite parallel, we shall be told; as the latter it was six men to one urchin (perhaps he was a page!), in the former, one composer to a page and a half! Or a prelude (such trifles go one together) might there be thus: in the one case it was six men to a little boy, in the other fourteen to a full grown man. Take it either way, the palm must certainly be yielded to the sons of Apollo.

But, to be more serious, it was a happy thought to enlist the vanity of so many people in favour of a publication. Every contributor to this must patronise it, and the work will really do no discredit to whoever recommends it, for it contains many good preludes, though not all equal; some few evidently coming from amateur brains, others flowing with all the spontaneousness which should characterize things of the kind.

DUETS FOR PIANO-FORTE.

1. Grand Brilliant Rondo, *composed by* I. Moscheles. Op. 63. (Mori and Co.)
2. Mozart's Air *arranged, with Variations, by* Ferdinand Ries. Op. 164. No. 1. (Goulding and D'Almaine.)
3. *A* Military Duet, *in which is introduced the French Air, La Brabançonne, composed by* John Lodge. (Latour, 50, *New Bond Street.*)
4. Dr. Callcott's Glee, "The Red-Cross Knight," *arranged by* S. F. Rimbault. ([illegible], *Bridge Street, Southwark.*)

The duet, by Mr. Moscheles, is an adaptation of the Rondo in his first Concerto, in F, preceded by a "New Introduction," but a very short one, of little more than a quarter of a page. The rondo is really brilliant and very effective. The subject, and nearly all the showy and execution, are given to the upper part, the second having little to do but to play an easy accompaniment. There are certainly points in this and some ingenious modulations, though we could have wished that the author had spared our ears the pain of certain offensive passages, introduced, we are thoroughly convinced, rather in compliance with a taste revived barbarism, than to gratify his own taste, which is superior to anything so monstrous and indefensible.

The march in Rossini's opera, *Mosè*, is a general favourite. Mr. Ries has arranged it very skilfully for one good and one moderate player,—the upper part, as usual, allotted to the former of the two. He has written six variations to it, which indeed constitute the bulk of the duet; most of them quite in the brilliant style, the composer having little share in the work. There are some difficult passages in these for the left hand of the primo; but they are good practice, and often in short compass.

Mr. Lodge's is a very easy duet for both performers. The air is hardly used, yet is exceedingly popular, but we do not perceive that it has derived any great advantage from either the manner of arranging it, or the additions made to it. Facility appears to have been the aim of the author, and he has attained it.

Mr. Rimbault has simply arranged Callcott's Glee for two performers; he has distributed the exact notes between the two parts, and neither added nor diminished their number. How easy it is to become a composer now-a-days!

VOCAL.

1. Duet, "Hours every one," *composed by* F. W. Horncastle. (Welsh and Hawes.)
2. Song, "There was a Bird," *composed by* T. Attwood. (Chappell.)
3. Ballad, "The Sea-Boy," *composed by* Walter Turnbull. (Goulding and D'Almaine.)
4. Song, "Love dreams it," *written by* W. [illegible] [illegible]; *composed and published by the same.*
5. Song, "Cupid! Traitor!" *the words by* [illegible]; *the music by* [illegible]. (*Same publishers.*)
6. Arietta, "I am [illegible]," *composed by* [illegible]. (Chappell.)
7. Recitative *and* Arietta, "[illegible]," *the words from* Metastasio, *composed and published by the same.*

8. SERENADE, "Then come to me this Night," *the poetry by* W. BARTHOLOMEW, Esq., *composed by* T. H. SEVERN. (*Vernon, 37, Cornhill.*)

9. AIR, "Oh! dear to me," *composed by* S. NELSON. (*Chappell.*)

10. SONG, "Hope after hope departs," *written by* J. HAMILTON, Esq., *composed by* S. GODBE. (*Wheatstone, 436 Strand.*)

11. SONG, "The Peasant Girl's blue eyes," *written, composed, and published by the same.*

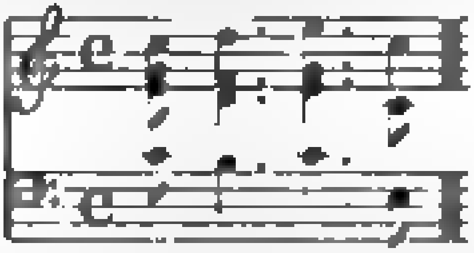
12. BALLAD, "The Minstrel Boy," *composed and published by the same.*

13. SONG, "Under the Greenwood Tree," *words from* SHAKSPEARE; *composed by* GEORGE PIGOTT. (*Pigott and Sherwin, Westmoreland Street, Dublin.*)

MR. HORNCASTLE's efforts to save from absolute neglect the old English festive music deserve encouragement, for he is very successful in his imitation of the genuine Anacreontic style which prevailed amongst us in the middle of the last century. His duet, for a tenor and bass, is exactly fitted for public dinners, or indeed any dinner where something better than the ostentatious and intolerable insipidity of a fashionable table prevails.

No. 2 is a very simple melody within a moderate compass, and perfectly easy to sing. In the admirable accompaniment to it, Mr. Attwood has exhibited his knowledge of the powers of harmony in sustaining an air and in improving its effect, without overwhelming it by too many notes.

Mr. Turnbull seems to be aware of the importance of melody, but without the genius for creating a very new one. His rhythm and accent are unexceptionable: we cannot bestow the same praise on his accompaniment. He does not appear to have studied harmony with much success, if we may judge from several passages in No. 3, the following more particularly:—



No. 5 is a free, pleasing air, not absolutely new, but possessing a sort of freshness which, in the present dearth of originality, is gladly accepted in lieu of it. The poetry stands much in need of amendment: the subjoined two lines addressed to Love, are, as well as many others, nonsensical enough:

In thy hand thy false bow keeping,
Ready at my heart to fly.

We conjecture that the bow was only too *true*, and doubt if it ever *flew* at any heart, whether luckless or not, though it might cause an arrow to fly. Such is the poetry that ladies often sing!

No. 6 is an elegant, expressive air in the good Italian style, easy to execute, but requiring a voice down to A flat.

The secondary Recitative, No. 7, is set with great energy and propriety. The arietta which follows wants a more regular musical phraseology; there is too much of the aria parlante in its composition: but it is not deficient in feeling.

No. 8 proves the composer to be a man of real genius; there is an invention and depth of feeling in his serenade that are not often to be met with. Perhaps the music is a little too solemn for the words; it wants rather more of the empressement of a lover—at least of a sanguine one. Some errors of the engraver call loudly for correction; they are very injurious to the effect of the composition, and may be mistaken for negligence of the author.

Mr. Nelson, in No. 9, has endeavoured to release himself from the trammels that bind most song-composers. His air is in two movements, and possesses a good deal of merit. For some few things in it we cannot account, unless as errata; the tenth bar of page 3, for instance. The words, such as they are, are well set, and the accents perfectly correct.

We cannot comprehend either the meaning or the measure of the words of No. 10, therefore exonerate the composer from all blame that might attach to his mode of setting them. He must have had a hard task to do anything at all with them.

No. 11, by the same, is more intelligible, both poetry and music. The latter reminds us of the popular Sicilian air, set to the words "Home, sweet Home!"

No. 12 flows on smoothly enough; but, with the exception of a passage towards the end, is rather of the common-place order.

It was rather a bold enterprise to set "Under the greenwood tree," after Dr. Arne, whose beautiful air to these words is, and must be for a long time to come, fresh in the memory of every lover of pure song. Mr. Pigott has certainly produced a pretty melody, and adapted it with propriety to the poetry; but there is nothing in it sufficiently new or clever to apologize for the hardihood of such an attempt.

HARP

1. THEME, *with* VARIATIONS, *composed by* F. DIZI. (*Latour, 50, New Bond Street.*)

2. ROSSINI's Cavatina, "Come dolce," *in Tancredi, arranged by* H. HORN. (*Latour.*)

3. ROSSINI's Cavatina, "Deh! ridona amor pietoso," *in Il Turco in Italia, arranged and published by the same.*

4. ROSSINI's Terzetto, "O! nume benefico!" *in La Gazza Ladra, arranged and published by the same.*

MR. DIZI's theme is extremely pretty, and not the worse for being rather à la Pleyel. His six variations on it are easy without being trifling. The third, a Siciliana, is remarkably graceful and soothing.

Mr. Horn's arrangements from Rossini are nearly note for note as they are printed in the German editions of his operas. Two of these consist of four pages, and one of five; they are, therefore, short: and, the airs being so well known and so generally admired, it is needless to add that they can hardly fail to please in their present shape.

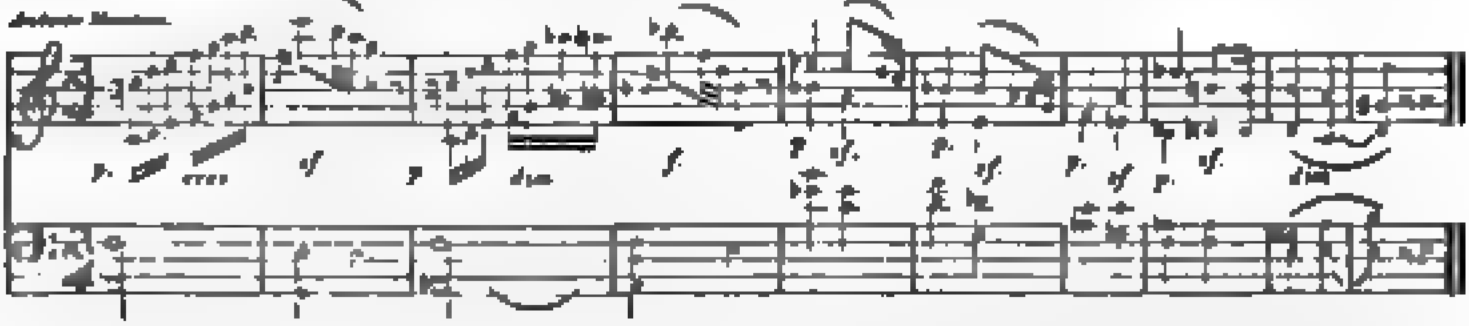
VIOLIN AND PIANO-FORTE.

GRAND RONDO, *composed by* C. WEICHSEL, Esq. (*Betts, Royal Exchange.*)

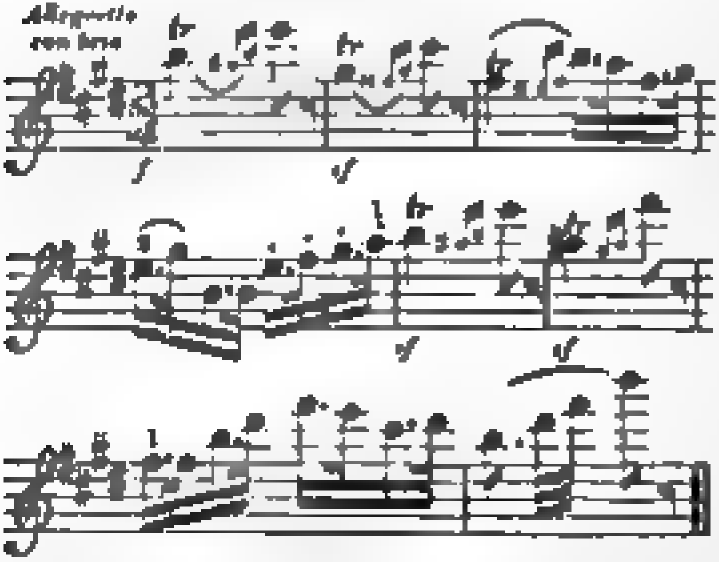
Some years ago Mr. Weichsel quitted his profession and withdrew into private life, to the sincere regret of the musical world, by whom his retirement was deeply felt, for but one opinion prevailed of his talents, and, both as a man and as a musician, he was a heavy loss to the art wherein he so eminently excelled, and on which his personal character reflected so much respectability.

We believed that he had hung up his lyre (to use poetical language) and renounced the worship of Apollo altogether; consequently our joy was the greater on receiving the present publication, and thence learning that he is still a votary of the tuneful god, though we [illegible] any interested views.

While this Rondo makes us regret that Mr. W. had not published more, it leads us to hope that he will now continue his labours, which, being voluntary, must be pleasant, and stand a greater chance of proving satisfactory to himself as well as to others. It is introduced by an andante movement for the piano-forte only. That the violin has not here a few sostenuto notes given to it rather surprised us, for they would add considerably to the effect. Some modulation at the commencement of this is now of so rare a kind, that, pressed though we are for room, we must insert it.



The Rondo itself is brilliant in every sense of the word, and very difficult for the violin, though the piano-forte part is easy enough. The annexed few bars by which it begins will show that it is quite in the modern style.



It is divided by a slow, expressive movement, andante, cantabile, which, by the way, may render it doubtful whether the title of *Rondo* is exactly correct. But this is not material: the errors of the engraver are more important, and they are not few. Much has been corrected by the pen in our copy, but something remains to be done, for so charming a composition should not be suffered to go forth with a single fault on its head.

Foreign Musical Report.

VIENNA.

Kärnthnerthor Theater.—Pacini's *Amazilia*, of which we gave some account in our last, survived but four representations, and then sank quietly into the tomb of all the Capulets. We had some further remarks to offer on it, but *de mortuis nil nisi bonum*. Rossini has of late years been very sparing of overtures. He found short introductions much more natural, and far more convenient. His imitators, including the Maestro Pacini, have faithfully trodden in his footsteps, and found the method highly commodious. An adagio, properly sprinkled with forte and piano, seems to say to the audience "There, sit down and be quiet, and you will find the thing go along fairly and smoothly enough in all conscience." Such was the case with the present opera: a few bars of the kind described served to get the audience adjusted in their places, and up went the curtain.—After this we had Rossini's weak operetta *L'Inganno felice*, with some new pieces introduced. Mlle. Schechner, who is becoming a great favourite, performed the part of Isabella in a manner highly creditable both as a singer and an actress, and was acted up to with uncommon spirit by Lablache, in the comic character of Tarabotto. Signor Santini, principal singer of the Munich theatre, who is engaged here for two months, made his debût as Batone, in which part he acquitted himself creditably, and displayed a powerful bass voice and good school.—Next came the *Semiramide* of Rossini: though the recollection of Madame Fodor in this character is still fresh in remembrance, yet Madame Lalande's excellent singing and acting obtained great and deserved applause. Her German rival, the Schechner, obtained scarcely less approbation in the part of Arsace, into which she threw great energy and sweetness.—Paer's *Agnese* followed, in which Lalande and Lablache distinguished themselves by singing and acting of a very superior kind. There are parts of this opera unrivalled in modern music: the melancholy motivo that predominates in all the scenes in which the mad father appears, bespeaks a master profoundly acquainted with the secrets of his art.—But the triumph of the season, heretofore, has been the *Mosè*, which was thus powerfully cast: Elcia, Madame Meric-Lalande; Faraone, Signor Lablache; Osiride, Signor Giov. David; and Mosè, Signor Ambrogi. The whole of this masterpiece of Rossini, which comprises the merits both of the Italian and German school, was admirably performed, and excited a degree of enthusiasm not often witnessed here.

A judicious arrangement has been made at this theatre, which at once shows the good sense of Signor Barbaja, and his deference to the feelings of the Viennese. Operas in the German language, and by a German company, are interchanged with those of the Italian school. The following have been the German performances: The *Titus* of Mozart, the principal characters of which were sustained by Madame Grünbaum, M. Hoffmann, and Madame Waldmüller, and it went off well. Auber's *Concert à la Cour*, in which M. Preisinger gave the part of Antonio with great humour, and Mlle. Schnitt acquitted herself with credit. This was followed by a lively bagatelle in one act, *Das erste Zusammentreffen* (the first Meeting), the music by Adolph Müller. Several of the melodies have merit, and the finale is well combined: the whole was very favourably received. It was succeeded by another piece of the same kind, entitled *Kally*, the music by the Baron von Lannoy. Madame Fischer made her debût in the principal character, and obtained considerable applause. As a literary composition the piece has merit; but, in a musical point of view, the least said of it the better.

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

MANTUA.

Tancredi was the principal opera here, and afforded an opportunity for a considerable display of talent on the part of the Signora Carolina Manzoi. She has no great compass of voice, but it possesses great sweetness and expression; and her general manner of performing the character gave occasion to the best hopes.

VERONA.

In the *Otello* Signor Lauretti distinguished himself considerably in the character of Iago, a part for a base which was greatly improved by Remorini, during his engagement at your Italian opera. Crivelli gave effect to the Otello, and the Pisaroni pleased much in the character of Elmiro. This was followed by Mayr's lively operetta, *Gli Originali*, which was excellently performed, and gave general satisfaction.

CREMONA.

Guglielmi's *Paolo e Virginia* was produced here for the first appearance in public of Marietta Merli, a native of this place. Her reception was in the highest degree encouraging; at the end of the opera, the trembling debutante was summoned upon the stage to receive the congratulations of a very full house. It was followed by Generali's *Adelina*, which pleased.

BERGAMO.

Coccia's *Evelina* was produced here, and received with entire satisfaction; the Cantini and Tosi were particularly successful. Among other singers engaged by the impresario Granara, is Maestro Alberti, who has lately come from the Musical Institute, and filled the place of basso cantante. He performed the part of the Count in *Elisa e Claudio*, and gave such general satisfaction, that he is said to have been offered an engagement from the management of your Opera House. Signor Mayr, the worthy and learned director of our theatre, has lately obtained a handsome present from the Duchess of Parma, in return for the oratorio of *Samuele*, just finished by him, and which she had honoured him by accepting the dedication. The other operas which have obtained applause are *Rosa Bianca e Rosa Rossa*, and *Tancredi*.

Benefit Concerts

Of the Season 1827, concluded.

MR. SPAGNOLETTI'S,

Argyll Rooms, Monday, June 25th.

All the vocal strength of the King's Theatre, together with a debutant, Signor Ravaglia (who sang an air by Pacini,) Mr. E. Spagnoletti, and Miss Fanton, assisted at this concert. Mr. Spagnoletti played a concerto by Rode, which had never before been performed in this country, with that delicacy for which he is so much distinguished. Madame Pasta sang a cavatina by Meyerbeer, and a duet by Madame Puzzi (Signora Toso). Miss F. Ayton, Curioni, Galli, De Begnis, and many others, took a full share of the performance, and the room was crowded with good company.

SIGNOR TORRI'S,

At the Mansion of the Duke of St. Albans, Friday, June 29th.

A vocal concert, with the addition of a sonata on the guitar, by M. Huerta, and a fantasia on the flute by Master Minasi. Mesdames Pasta and Stockhausen, Signora Brambilla, Signors Curioni, De Begnis, Galli, and others from the Italian opera, contributed their talents on this occasion.

M. and MAD. STOCKHAUSEN'S,

Argyll Rooms, Wednesday (Morning), July 4th.

Mesdames Pasta and Caradori, Signors Curioni, Deville, Galli, &c., formed the vocal party at this concert; and Messrs. J. B. Cramer, Kiesewetter, Lindley, and Stockhausen (harp), were the instrumentalists. Madlle. Schauroth also assisted. The selection comprised better music than we are accustomed to hear on similar occasions; Madame Stockhausen setting a good example by singing the uncommonly beautiful cantata of Beethoven, "*Ah! Perfido.*" She also introduced some interesting Swiss airs, and amongst them that which appeared in our last number.

MASTER CAMILLO SIVORI'S,

Argyll Rooms, Monday, July 16th.

This clever child, only nine years of age, first performed in London at Madame Pasta's benefit. He is a surprising instance of precocity, and plays with the firmness of a veteran performer. His tone, too, and vigour, are equally astonishing, his youth considered. He executed a concerto of Rode, and an adagio and polacca by the same composer; also some variations by Rolla, with vast applause. Mad. Pasta, Miss F. Ayton, Signa. Brambilla, Curioni, De Begnis, &c., were the vocalists; and the Misses Eyre performed a duet by Bochsa, on two harps, with great success.

The Drama.

KING'S THEATRE.

Signor Coccia's Opera, *Maria Stuart*, has been performed but few times. Its length, and the parsimonious, wretched manner in which the scenery, dresses, &c. were supplied, aided by a vile intrigue which threatened it from the moment it was put into rehearsal, have altogether proved too successful in stopping its progress. The administration of the Théâtre Italien at Paris have, it is said, applied to the composer for a copy of the score; should it be brought out there, justice will be done it, so far as the management of the Theatre is concerned.

On Thursday, *July 5th*, a serious opera in two acts, under the title of *Didone*, composed by Mercadante, was produced for the first time in this country, for the benefit of Madame Puzzi, (late Signora Toso). It was thus cast:

Dido, Queen of Carthage	Mad. Pasta.
Æneas	Mad. Puzzi.
Jarbas, a Moorish King	Sig. Curioni.
Osmida, Confidant of Dido	Sig. Castelli.
Araspe, Confidant of Jarbas	Sig. Deville.
Selene, Sister of Dido	Mad. Cornega.

The drama is abridged from Metastasio, and has been set by Hasse, Piccini, Paisiello, Paer, and others, but never, not even by the meagre Campi, was it rendered so contemptible as Signor *Mercadante*—a poor imitator of *Rossini*—has contrived to make it. The blame, however, on the present occasion, is not wholly to be imputed to him, for a quantity of other trash, by composers of about the same rank, was introduced into it, and a more vapid pasticcio has never been heard within the walls of the *King's Theatre*. *Nevertheless*, some of the newspapers actually puffed it, and particularly praised the last air of Madame Pasta, a long, tedious, ranting compilation, put together with less sense than most country-dance fiddlers would have shewn, and infinitely too bad for any person with the smallest share of musical taste or discrimination to approve. This miserable melange was attempted a second time on the following *Saturday*, and then finally given up as hopeless. *Even the claqueurs* could not be rallied in support of it; the hired applauders deserted *Didone abbandonata*.

On the same evening that witnessed this failure, Rossini's *Farsa*, or one-act opera, *L'Inganno felice*, (*The fortunate Deception*) was performed instead of a ballet; for the very low state of the dancing department this season—lower if possible than the last—has led to a discovery, that if it be not absolutely useless, it is at least not particularly necessary. Rossini composed this when young, and as it was one of his first, so it is the slightest of the whole of his productions. A terzetto in it, "Quel [illegible]," is pretty [illegible] old enough; but this is the only thing in the piece that has the slightest pretension to merit. *L'Inganno felice* utterly failed. It opened the house on the stage, a deplorable one for the remaining auditors, and thus was buried at once.

In consequence of all this, *Semiramide* and *Medea* have been alternately performed, till the lovers of music, exhausted by the repetition, have taken to flight, and left the theatre to the dandy people, and to those who, if not possessed of the advantage that Bishop Hurd enjoyed, of being physically deaf,—know how to turn a deaf ear to the stage, and to pass an hour or two by ogling the damsels in the pit-boxes, talking a little nonsense to each other, and gazing around without having sufficient activity of mind to do anything else distinctly.

The pecuniary affairs of the theatre are not in the most flourishing state, notwithstanding the exorbitant prices of the boxes; and the assignees of Messrs. Chambers have lately put three joint receivers into the house, with a view to the rent. But these came rather too late; the best of the season had slipped away, and the receivers taken found that their offices were almost sinecures. A petition to the Lord Chamberlain is in agitation, entreating his Grace not to grant a licence for the ensuing season till the debts of the present are discharged. How discreditable to the nation is this theatre!—and how frequently chicane and triumph, where they have not these mixed and most abhorrent [illegible] connected with the amusements of so moral a people!

English Opera House.

This convenient and pleasant theatre, where those who have eyes and ears may both see and hear, opened for its brief summer season, on Monday the 2nd of July, with *Arthur and Emmeline*, or, as the author, Dryden, calls it, "*King Arthur*, a dramatic opera."

This piece, which was originally performed with Purcell's music in 1691, altered by Garrick, and re-produced in 1770, revived at Covent Garden in 1803, when Mrs. Faucit and Miss Tree performed in so delightful a manner the characters of *Emmeline* and *Philidel*, is now brought out again, with a large part of the music originally belonging to it, and a selection from the same composer's other works.

Dramatis Personæ.

BRITONS.

Arthur, *King of Britons*	Mr. Pearman.
Merlin, *the Prophet*	Mr. Chapman.
Conon	Mr. Thorne.
Aurelius	Mr. Pergrave.
Emmeline, *Daughter of Conon*	Miss Kelly.
Matilda, *her Attendant*	Miss Cawse.

SAXONS.

Oswald, *King of Kent*	Mr. Baker.
Guillamar	Mr. J. O. Atkins.
Osmond, *a Magician*	Mr. H. Phillips.

SPIRITS OF EARTH AND AIR.

Grimbald, *a Fiend employed by Osmond*	Mr. Thorne.
Philidel, *the Servant of Merlin*	Miss Lawrence.

It is not our intention to enter into any criticism of a piece written nearly 140 years ago; we shall merely say, that Dryden in this drama has been taxed with extravagances and puerilities; but those who accuse him have not considered that he professed to write nothing but a romance, and that in producing a performance of this nature, he was privileged to abandon probability, and to have recourse to whatever imagination could supply.

The story is briefly as follows. *Arthur* disputes the possession of Britain with *Oswald*. Both are enamoured of *Emmeline*, who is beautiful, but blind from her infancy. Her affections are fixed on *Arthur*, to whom she has plighted her faith; but by a stratagem of the Saxon king, she is carried off to his camp. *Merlin* protects the Britons, and by means of his attendant, *Philidel*, counteracts the designs of *Osmond* and his servant, *Grimbald*. *Oswald* challenges *Arthur* to single combat, is vanquished, and the happiness of the British monarch is crowned by the possession of *Emmeline*, who is restored to sight by the power of *Merlin*.

There is a long scene of an Enchanted Wood, borrowed from Tasso, which it must be confessed has little connection with the drama; and a Frost Scene, introduced solely for the purpose of showing the power of *Merlin*. At the end is a masque, originally intended to allegorize the naval prowess of Great Britain, or, perhaps, (for Dryden was an incorrigible flatterer) as a compliment to James II.

When *King Arthur* was performed under Garrick's management, Dr. Arne added much music to Purcell's; but this was not one of his successful efforts, and his portion of the work is now [illegible]. In preparing the opera now for representation, some of the original compositions are rejected, and amongst them the charming duet, "Two daughters of this aged stream," an omission which all lovers of pathetic melody must regret; for though Dryden's words are not very presentable to the present day, yet every objection to them might have been removed by two or three slight alterations. Mr. Hawes, in now selecting the additional music, has very judiciously admitted nothing into the opera but what is Purcell's.* He has introduced, of this author, the invocation "Ye twice ten hundred deities," together with a chorus and song from *The Indian Queen*, "Ye gentle [illegible]," [illegible] from *Bonduca*, a duet, "Fear no danger," from *Dido and Æneas*, and a glee, printed in the *Orpheus Britannicus*, "May the god of wine," all of which harmonize well, every piece with the other pieces, and are not inconsistent with the drama.

Purcell's accompaniments, consisting of little else than stringed instruments, are much too poor for modern ears; we expect the re-inforcement of trombones, horns and drums, with the [illegible] of flutes, clarinets and bassoons, all of which have, we think, wisely been added on the present occasion. To Mr. Hawes this task was assigned, who has executed it with taste and discretion. The overture, a mélange of Purcell's airs, is the least laudable part of the whole; but in such a case there was only a choice of difficulties.

The whole is got up, as to scenery, dresses, decorations, and machinery, in a most liberal manner. Whether this admirable, but ancient piece will continue to draw audiences, considering the general nature of those which frequent theatres, remains to be proved. We have our doubts on the subject.

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* In our present Number we have published all the best and most popular pieces in the original *King Arthur*, except the duet, "Two daughters of this aged stream." By our mode of compressing, which is [illegible] adopted [illegible] we have put into a small compass nearly every song in the opera that is generally interesting, and have endeavoured at the same time to convey the [illegible] as full and faithfully [illegible] as can be accomplished by an adaptation.—*Editor.*

MEMOIR OF JEAN JACQUES ROUSSEAU

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

"Sometime before the *Devin du Village* was performed, [illegible]

[illegible] and haughty, and fuller of enthusiasm, was composed [illegible]

[illegible]

1. A Collection of Songs, composed by Rousseau, and in his own hand-writing. They are dated at the period at which he taught music at Chamberry.

These MSS. are in the possession of M. [illegible], who has lately published Rousseau's will. (See Revue Encyclo. Vol. XI. p. 506.)

2. A [illegible] of [illegible] Airs, also in the hand-writing of Rousseau, entitled [illegible] à [illegible] [illegible] accompagnemens [illegible] [illegible].

It is generally supposed that the airs contained in these MS. volumes are unpublished; upon comparison, however, it will be found that the whole of them were printed in the collection No. 1. They have the following Dedication:—

"A Madame la [illegible] d'Egmont.

"Agréez, Madame, l'hommage [illegible]. J. J. Rousseau."

3. Recueil de Chansons avec Accompagnemens [illegible] [illegible] [illegible] in Score, [illegible] [illegible], also in the hand-writing of Rousseau.

The two latter collections formed a part of the valuable library of M. Langlès, which was purchased lately by the Trustees of the British Museum, and is deposited there. They are beautifully copied in the hand-writing of Rousseau, who appears to have bestowed no small pains upon them.

M. Framery, a contemporary of eminence, also mentions the following MSS. compositions of Rousseau:

1. A new Air to the Romance in the words [illegible].
2. Three [illegible] French words.
3. Four [illegible] [illegible].
4. Four Pieces for the [illegible], a Salve Regina, a motet to [illegible] words, [illegible] [illegible] [illegible] words, a Salve Regina composed in 1772.

The second motet was composed and executed on the spot in 1777, to the no small confusion of certain critics, who had declared that Rousseau knew nothing of composition.

ON CONSECUTIVE FIFTHS.

To the Editor of the Harmonicon.

Sir, 103, Regent-street, Aug. 25, 1827.

Observing several articles in the late numbers of your valuable publication, relating to Consecutive Fifths, you will oblige me by giving publicity to the following examples, together with the explanatory observations which accompany them.

By these and other similar examples, which may easily be found, it will be seen that the Consecutives[*] which so frequently appear in the works of great masters, are productions of but a few out of the total number of possible varieties; which fully proves that those, whether written by design or inadvertently, have been found at least more agreeable to the ear than others. But besides this, it will also appear that as they vary one from another in effect, so do they also in a correspondent ratio with respect to that theory to which they are now submitted for examination; and, according to which, the same chords in appearance are, in some cases, referable to one, and in others to two, and even three fundamentals, &c. &c.

It is not my intention, here, to explain the principles of this theory, in order to prove that, in general, harmony cannot with propriety be referred to a single succession of fundamentals; neither shall I undertake at present to show that I am right, in assigning the note D, instead of G, for the fundamental to the chord B, F, D, and [illegible] to demonstrate that the chord which is called the chord of the extreme sharp sixth, is in the key of C, and not as it is represented by theorists. In these, and in all other instances of novelty, I shall content myself, for the present, with simply appealing to the ear, and the testimony of whatever weight of internal evidence they may [illegible] appear to possess. It is requisite, however, that I should state generally that, according to my principles, the fundamentals of chords do not depend upon the intervals they produce, but upon the sounds themselves, in reference to the key to which they belong; that there are naturally three distinct species of fundamentals, to which I have given the denominations Primary, Secondary, and Incidental; that these fundamentals are unchangeable not only through all possible harmonic varieties, founded upon the same diatonic progression, but even under a change of mode, excepting the incidental fundamentals only, which, in the case, vary with the signature, but not otherwise. And finally, that there are unchangeable principles [illegible] to relation [illegible] resting upon the very same basis as those of chemistry, mechanics, and other sciences, by the knowledge of which all the details of practice that, contrary to the assertion of your correspondent, G. H., are [illegible] properly [illegible] and analyzed.

I beg, however, that it may be understood that these preliminaries are not made with the unreasonable expectation that they should be received expressly upon the faith of my bare assertion; on the contrary, my motive for making them is principally [illegible] [illegible] reference to the present and such future examples and observations as, by your permission, I may be induced, from time to time, to lay before the public, through the medium of the Harmonicon. In doing this, my design will be to prepare the way for, and to supersede the necessity of, a regular treatise upon the subject.

The last of the examples, placed at the end of this article, is given in order to afford a kind of practical illustration of the preceding; wherefore let it be observed,

1st. That the chords in whole notes are termed simple, and those in black, compound; the former being referable to one, and the latter to two or three fundamentals each.

2dly. That it is demonstrably wrong that the compound chords of No. 2 and 4 should [illegible] the three fundamentals assigned to them is perfectly in tune, to suit the key of C, and it is worthy of [illegible] observation, that in full harmony, the addition of fundamental note F at No. 2 and E at No. 4, is [illegible] added to the others.

3dly. That the compound chord No. 3 forms, as it were, a connecting link between 2 and 3, and anticipates that of No. 3; No. 4, a connecting link between 3 and 5, and anticipates that of No. 5.

4thly. That the fifth in No. 6 in the major, and 7 in the minor mode, though similar in practice with Nos. 1, 2, 3, 4, and 5, are not so in theory; and it is to be remarked, that these fifths, and these only, vary with the mode, and [illegible] [illegible].

5thly. That though the note G, in No. 8, is referable to A, as its primary fundamental, the fundamental G only, which is *secondary* to D, is generated, which is remarkable, because here the note D would be discordant with the rest of the harmony, and still more so, because it is uniformly the same in all other similar cases.

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[*] Consecutives. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the sense of [illegible] [illegible] [illegible] [illegible] [illegible] in these songs, though [illegible] [illegible] [illegible] [illegible] and [illegible] [illegible] [illegible] [illegible]. There were [illegible] [illegible] [illegible], and [illegible] when they [illegible], I would [illegible] [illegible] them [illegible] [illegible] system.

5thly. In Example 1, the note G in the last bar is the primary, and C the secondary fundamental to the harmony above. The consecutive fifth in Ex. 2 may be avoided by substituting two quavers, F and B♭, instead of the lower D, but though this harmony is good, the effect is, in this place, heavy, and in my opinion, (and, as it would appear, in the opinion of Mr. Kalkbrenner also,) less suitable to the plain and open style of the air. The consecutive fifth in Ex. 3, is considered the same in theory as that in Ex. 6, that in Ex. 4, is also similar to that in Ex. 1, that in Ex. 5, to that in Ex. 2. In Ex. 7, there are three consecutive fifths but, as the harmony of the second bar is only a chromatic modification of the first, if the consecutive fifth, from the first to the third bar, is good, (see Ex. 2 and 5,) the entire passage must then be good also. Example 8 presents an excellent specimen of another species of consecutive fifths, of which numerous, and I might add, unimprovable examples are to be found in the works of all the first composers. According to the fundamental which I assign to the chord of the extreme sharp sixth, Ex. 9 must class with Ex. 8. It ought not to be expected that the fundamental to the chord of the extreme sharp sixth should be very agreeable to the ear, (although it is certainly more so than any other note which differs from the rest of the harmony,) since a chromatic progression in one part can, in no instance, be accompanied in false octaves by a similar diatonic progression in another; but when the parts move in opposite directions, such combinations are not bad. Should any one, however, be disposed to object to my theory of this chord, or perceive anything particularly enchanting in the fundamental D, (which, to confess the truth, I really cannot,) I earnestly request that his rejection will be accompanied with an explanation, 1st. Why the common chord of ♯F so frequently precedes it? 2dly. Why the note A is flat (licenses out of the question)? 3dly Why the note B♭ is there at all? 4thly How it is that the note C, as ♭7 to D, can with equal propriety (as it frequently does) ascend to D, as well as descend to B. 5thly. If the key is G, (according to the notes in the example,) why is its third B essentially *major*, while its sixth E♭ is minor? 6thly How is it that the chord of D does not produce the impression of a final close, while that of C, either major or minor, does? 7thly and lastly. Why is the note F made natural in descent, as it constantly is, in conjunction with the ascending ♯F? At the same time I advise no one to yield this point to me without cautiously reflecting upon its probable consequences. I am, Sir,

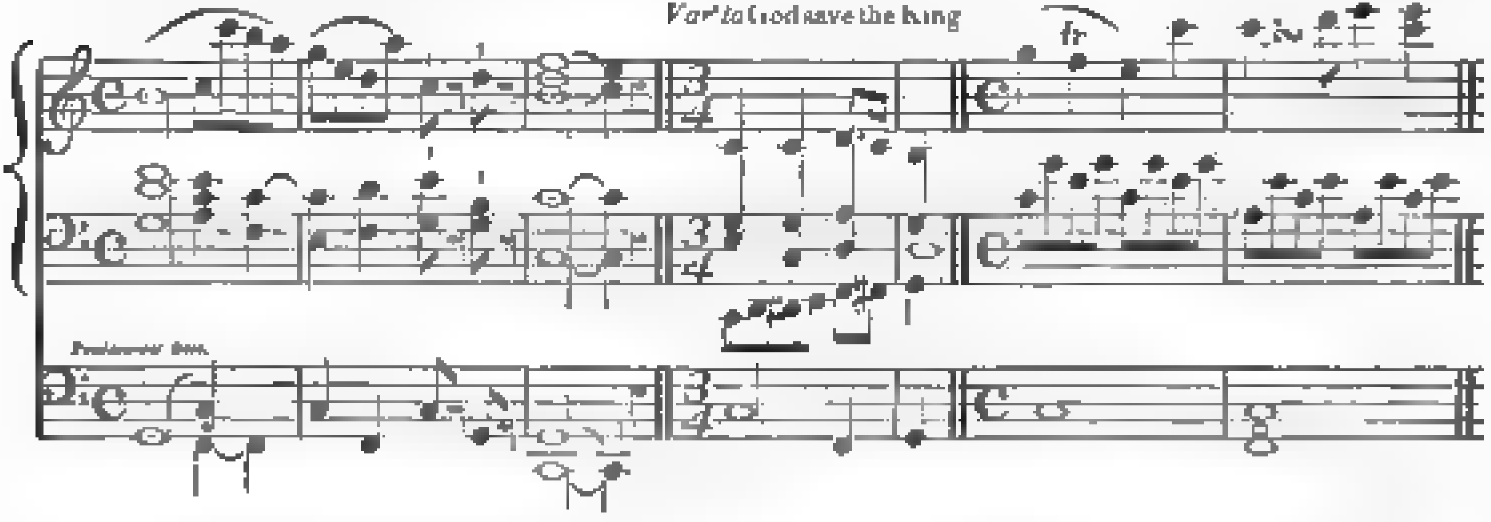
Yours, most obediently,

D. C. Hewitt.

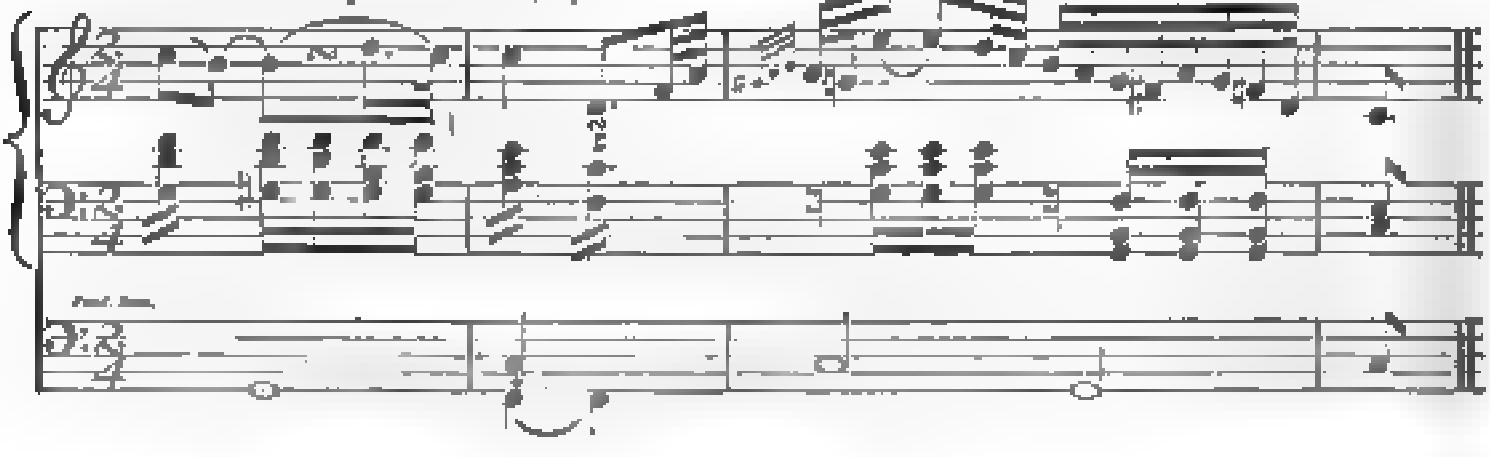
EXAMPLES.

N. B.—These Examples have been transposed *from* various keys into the key *of* C, that the similitude between those which resemble each other may be rendered apparent. It is also intended that they should be played and examined in connection with the Fundamental Bass, both as Major and Minor.

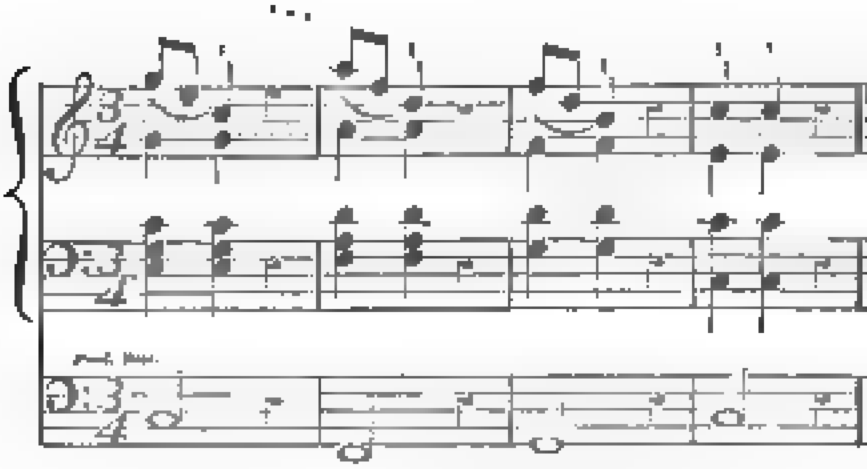
Ex. 1. Mozart's *Sonata*, Op. 15. Ex. 2. Kalkbrenner's *Var'ts* God save the King. Ex. 3. Clementi's *Octave Lessons*.



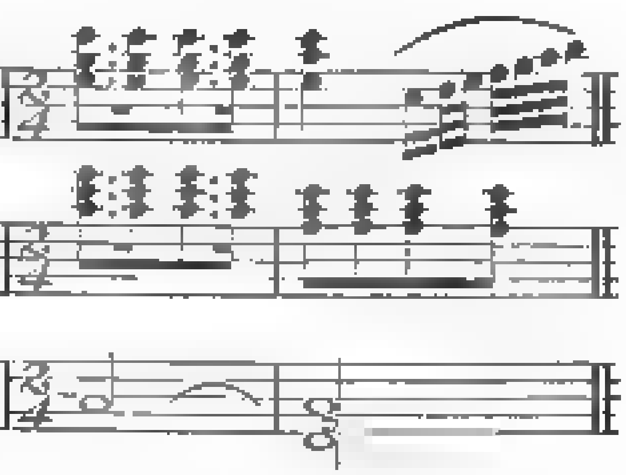
Ex. 4.—Beethoven's *pathetic Sonata*, Op. 13.



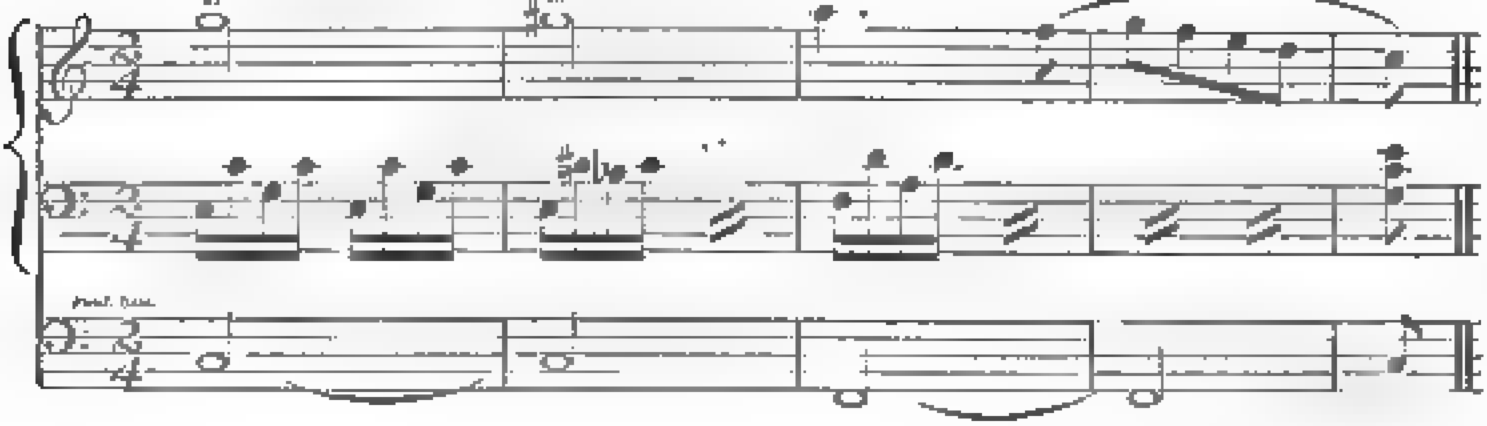
Ex. 5.—Beethoven's *Sonata Pastorale.*



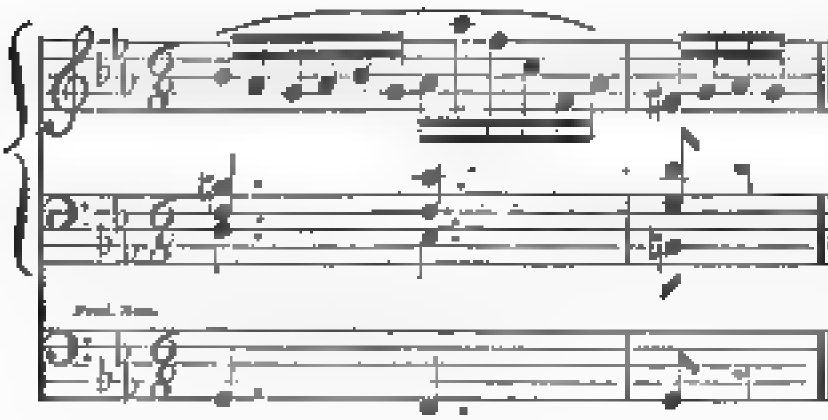
Ex. 6.—Haydn's *Concertante (A Reine de France.)*



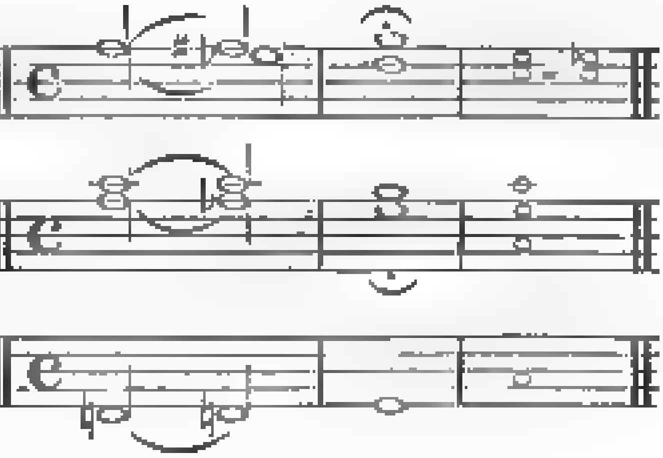
Ex. 7.—Another part of Haydn's *Concertante (A Reine de France.)*



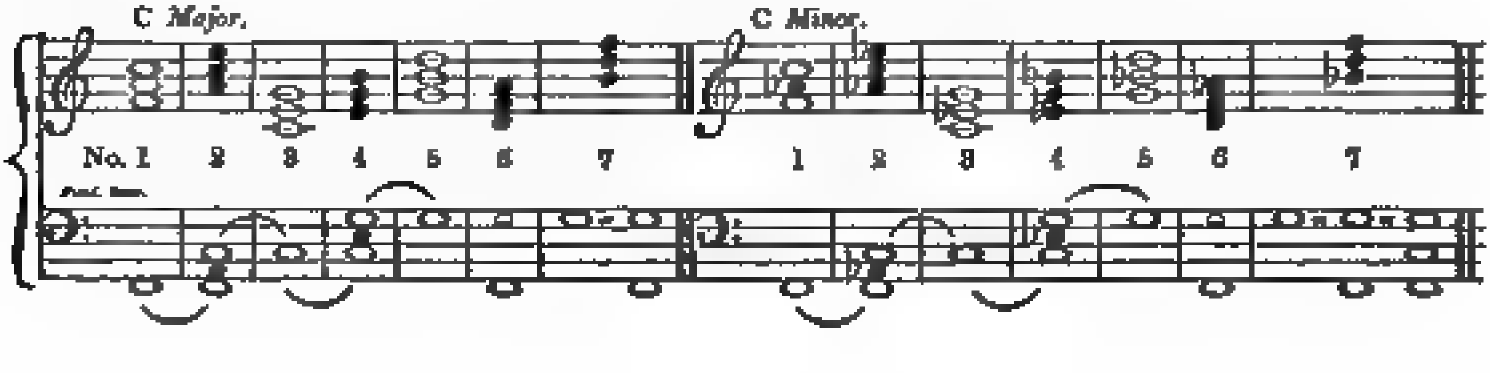
Ex. 8.—Cramer's *Exercises.* No. 10.



Ex. 9.—Chord of the extreme sharp 6th in the key of C.



Ex. 10.—Example of all the 5ths existing in the key of C Major and Minor, to which 3rds are added, merely to fill up the harmony.



ON A NEW SYSTEM OF MUSICAL NOTATION

To the Editor of the Harmonicon

Sir,

The difficulties which I have found in acquiring the art of reading music have led me to consider the following as some of the most important defects in the present system of notation.

1st. It is clumsy and complicated, requiring a staff of five lines, or indeed many more under the denomination of ledger lines—for its basis.

2dly. There is no coincidence of line and space between the same notes in different octaves, and therefore the memory is unnecessarily taxed in learning them.

3dly. It renders a change of clef necessary, which, as it alters the notes, is equivalent to learning a new gamut.

4thly. It is not susceptible of being printed according to the ordinary method of setting types, but it is necessarily engraved on plates, and therefore excessively expensive.

All these defects I conceive may be obviated by adopting such a system of musical notation as that which I am proceeding to expose.

Taking the piano forte as the means of illustrating the principles on which I proceed, I would remark in the first place that this instrument consists in general of about six octaves, or at most seven. These I represent by letters in seven distinct species of type, corresponding from the base by—1st, Antique capitals; 2dly, German capitals; 3dly, Printing capitals; 4thly, German small text; 5thly, Printing small text; 6thly, Italic small text; and 7thly, Greek small text; thus

[illegible] A B C D E F G a b c d e f g a b c d e f g *a b c d e f g* [illegible]

I have placed the c, or mean clef, under the small german c, to denote its being the representative of the middle c on the piano, by which the situation of the whole seven may be ascertained. These different characters are all sufficiently distinct from each other to prevent confusion, and those which are most familiar to the eye are applied to the notes in the centre of the instrument, that they may be the more easily read, while they diminish in size from base to treble, thus aiding the memory. To the individual notes of each octave I have appropriated the letters by which, according to the British and German method of teaching, they are now designated, so that to such as have already acquired a knowledge of music there is nothing new to learn. Hence I obtain a separate character for every natural note in the scale, and have then only to adopt some simple mark, in addition, to denote the accidental sharp, flat, or natural. For this purpose I employ the signs of short and long used in Latin prosody, and by changing the position of the latter, obtain a third mark. Thus a semicircle ˘ placed over a letter indicates the sharp; a horizontal line ¯ denotes the flat; and a vertical line | points out the natural. Example: Ă (A♯), B̄ (B♭), c (C♮).

TIME.

Time, or musical duration, I mark by numbers placed under the letters. And here I deem it expedient so far to innovate as to represent the shortest note, or period of musical time, by the unit, and to consider the longer notes as multiples of that; which is more simple than to keep the longest note as the unit and the shorter periods as fractions—since a note, however short, is perfect and whole in itself. I do not, however, adopt this method merely because it is abstractedly more simple—for such a reason would not alone have justified a change—but because it is much more convenient, inasmuch as it enables me to place single figures under such notes as are most numerous in a measure. According then to this method, a demisemiquaver is denoted by 1 placed under the letter; a semiquaver by 2; a quaver by 4; a crotchet by 8; a minim by 16; a semibreve by 32; a breve by 64. A half demisemiquaver may be represented by ½, and further subdivisions by fractions. As, according to this system, the relative duration of notes is represented by numbers which increase in geometrical progression, we are furnished at once with a method of denoting any intermediate time by intermediate numbers, and are thus enabled to express the value of dotted notes: for example, $\overset{c}{8}$ represents a crotchet, $\overset{c}{12}$ a dotted crotchet.

For rests it is only necessary to have a single character, and I have chosen the asterisk *, as one commonly used in printing: thus $\overset{*}{4}$ represents a quaver rest, $\overset{*}{8}$ a crotchet rest, &c.

After a figured note, all those which follow, as well as rests in the same measure, are considered of the same value, and consequently not figured until a note of another time occurs.

In marking the measure at the beginning of a movement, common time may still be expressed by the character now in use, C; but when time is denoted by figures, it will be necessary to make them correspond with the new method of representing the duration of notes. Thus $\frac{2}{8}$ will indicate two crotchets in each measure instead of $\frac{2}{4}$ as at present; $\frac{3}{8}$ three crotchets, &c.

Grace notes are marked by smaller letters, and when necessary, they have their numerical value affixed in proportionate size. To express slurs, horizontal lines over the letters have been adopted, and some peculiar marks over particular letters at the ends of these, where necessary; while for all other marks of emphasis and accent, I see no objection to the retention of the old symbols.

The spaces which are left between words in printing, afford a convenient method of division, as applicable to this system; for wherever notes are united by a tie in common music, they may be printed as close as in a word, whilst between single notes not so connected, the usual space which separates words may be left.

In writing chords, I place, as in the present system, the notes under each other vertically, with the number denoting the time at the bottom of all; but should it be required in playing to hold any single note of the chord beyond the others, such prolongation is indicated by the appropriate number placed by the side, instead of being written beneath: thus,

[illegible]

As the order of flats and sharps in the signature is invariable, these may be expressed by their number in large type at the commencement of each line, with a sharp or flat mark above it: thus, $\breve{4}$ shows that the piece is in four sharps; that is, in the key of E major, or its relative minor.

It will be perceived, that I have here remedied all the defects I mentioned in common musical notation:—

1. I have superseded the use of the staff and ledger lines altogether.

2. A coincidence is established between notes of the

same name in the different octaves; for C is an octave to all the C's in the several kinds of character, which is perceived at once, without any effort of the memory.

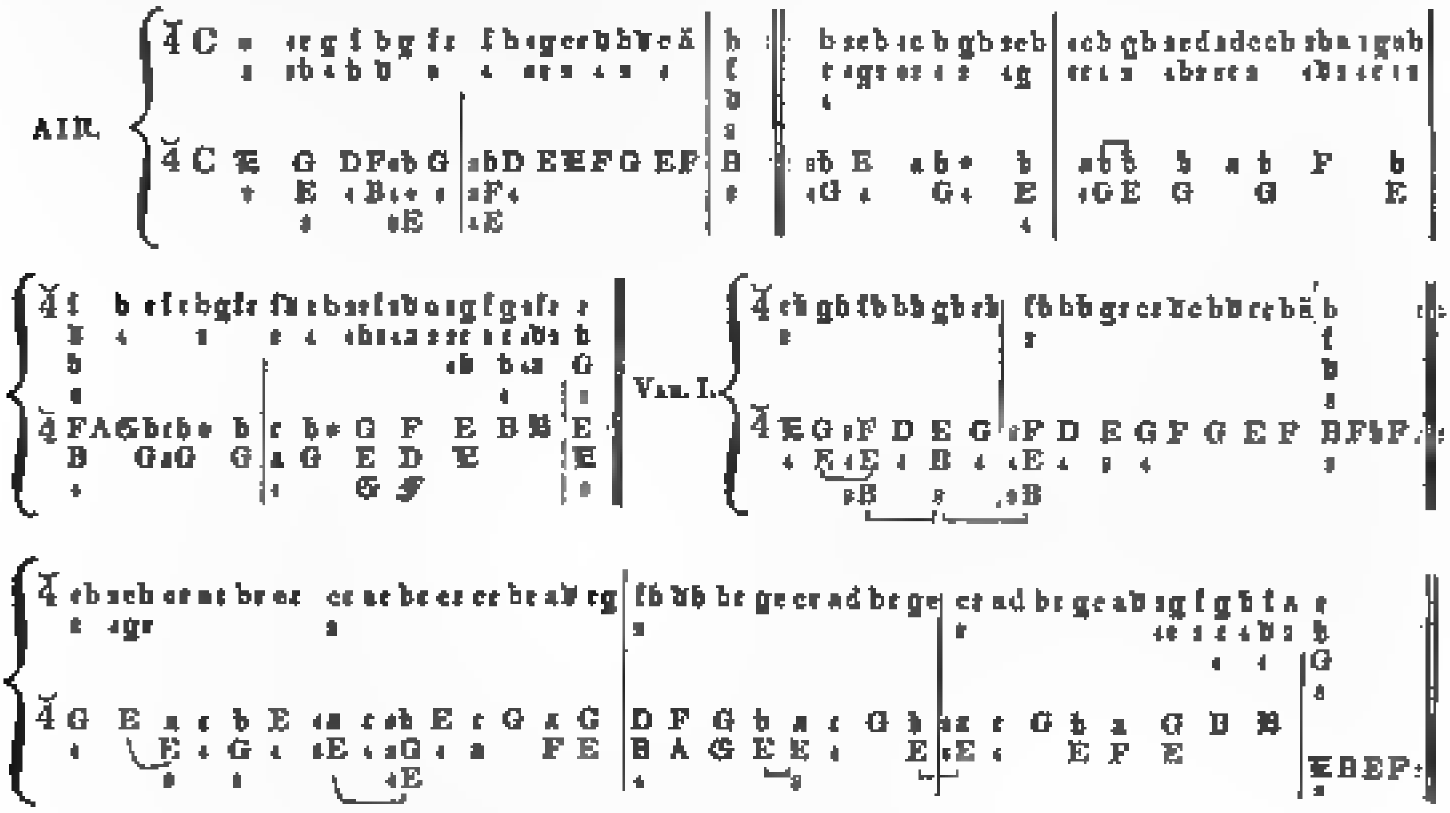
3. I have dismissed all the clefs, contrivances which most men of good sense agree in disapproving.

4. By rejecting the lines and spaces, and using letters, I attain the advantage—a most important one—of printing music in a common press, and thus greatly *lowering its price.*

To illustrate this system, Handel's air, (called, I know not why *The Harmonious Blacksmith.*) with its first variation, and a chant, are annexed, printed, according to the proposed method, with common types. The chant, not being so well known as the air, is also inserted in the usual character, to enable the reader to compare the two systems.

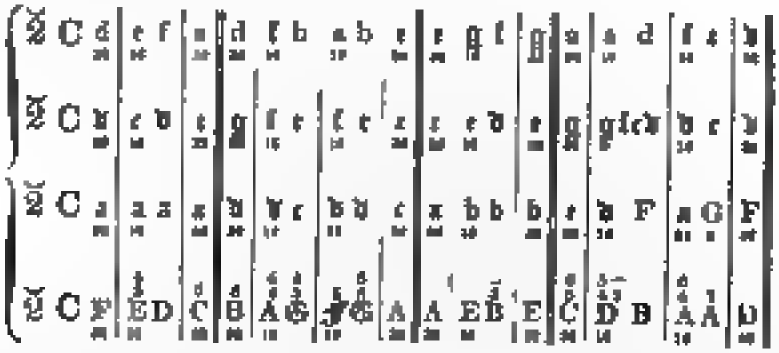
B. G. B.

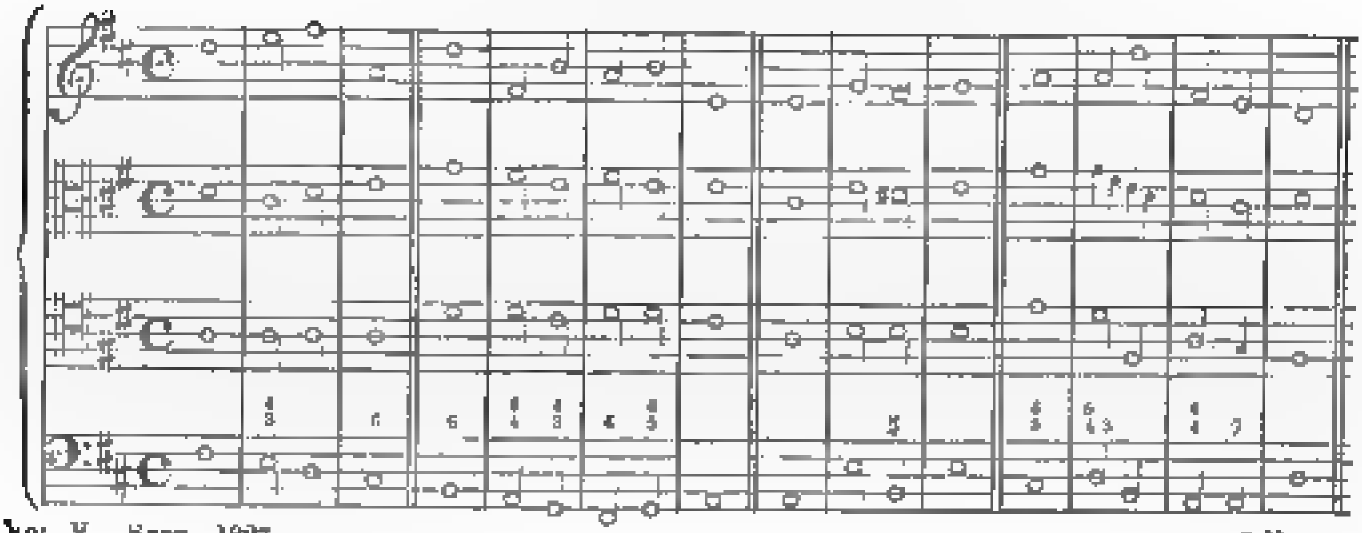
AIR.



VAR. I.

CHANT.





ON THE PRESENT STATE OF MUSIC IN ITALY, GERMANY, FRANCE, AND ENGLAND

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

nenti d'Enrico V., *la Vestale*, *la Schiava in Bagdad*. *Isabella ed Enrico*, *Alessandro nell' India*, *Amasilia*, *l'Ultimo Giorno di Pompeia*, and in 1826, *Niobe*, for the theatre San Carlos, at Naples. It is said that the latter is his masterpiece. Nicola Vaccaj was born at Tolentino, near Pesaro, and studied first under Jannaconi, and afterwards under Paisiello. His first work, *Malvina*, appeared at Venice in 1815. Besides the music of several ballets, he has composed the following operas: *Il Lupo d'Ostende*, and *Pietro il Grande*, for Parma, and *la Pastorella Feudataria*, for Parma, in 1824; *Zadig ed Astartea*, at Naples, in 1825; *Giulietta e Romeo*, for Milan, *Bianca di Messina*, for Turin, and *Saule*, for Milan, in 1826.

In the lower rank of living composers, the principal names are—Donizetti, Raimondi, and Sapienza; but they are all obscure imitators of the Rossinian mode. I think it useless to give a list of their productions, as they are rarely known beyond the places for which they were written.

In short, Italy may be said to be saturated with Rossinism, and does not possess a single musician capable of inspiring a different taste. Acting under the persuasion that the music of Rossini is composed of the *material* means, of which I spoke above, all the young composers of Italy resort to these mechanical processes, which they are sure to carry to excess; therefore, without a complete revolution be effected, there is no hope of seeing anything else but crescendos, canons, and all the rest of those dramatic encumbrances by which we are overwhelmed; but by what means such a revolution is to be brought about is a secret which time alone can disclose.

It remains for me to speak of singers, schools of music, and artists of every kind. This will form the subject of another article.

Review of Music.

The Tyrolese Melodies, *with the original German Words, and an English Translation by* **William Ball**, *the Adaptation of the Music by* **Ignace Moscheles**. (Willis and Co. 55, *St. James's Street*.)

The success obtained in this metropolis, among the upper classes chiefly, by the vocal party who have acquired the title of the Tyrolese Minstrels, has, naturally enough, led to the publication of the music through the medium of which they have made so favourable an impression and so fortunate a speculation.

In our last we reviewed a divertimento built on the foundation of these national melodies, and inserted one of them as a specimen; we have now to notice what doubtless is a faithful copy of every air, together with the words, set for four voices, with a piano-forte accompaniment.

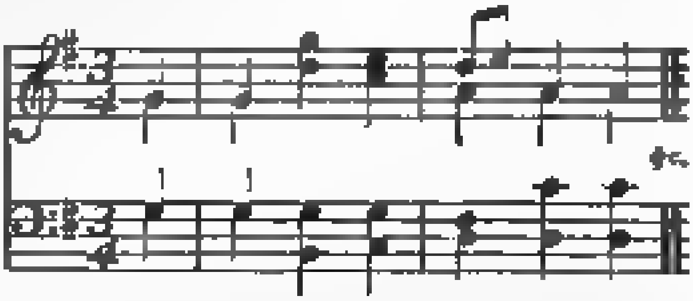
But it will be recollected that the Rainer family consists of five persons, who sing their harmonized melodies in as many parts, one of which M. Moscheles has suppressed, and given to his arrangements the form of four voiced glees, retaining, however, as much of the original harmony as was compatible with his plan, and so far as our memory enables us to affirm, omitting no essential part of it. So scrupulous indeed does he seem to have been on this point, that in one instance he has introduced a fifth voice, rather than sacrifice to convenience any really good effect.

There are twelve of these melodies, the whole of them characterized by originality and simplicity. They are all more or less cheerful in their manner, breathing ease and contentment, and indicating the absence of everything in the shape of passion. Hence they are in style diametrically opposed to most of the best Scottish and Irish airs, which are almost uniformly tender, commonly give utterance to deep feeling, and frequently are the overflowings of hearts beating with doubt or swelling with sorrow.

No. 1. *The Swiss Boy*, will be found in our last number. This is a charming melody, the rhythm distinct, and the passages quite vocal.

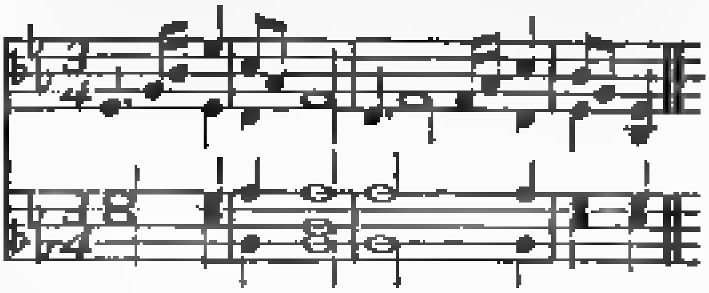
No. 2. *The Alpine Hunters*, composed by M. Seidel, is pretty, but unequal to most of the others.

No. 3. "*Says she, says he*," a very lively air, is not unlike, in its general character, some popular English tunes. The following ancient progression of two perfect chords on the 4th and 5th of the key, is unexpected and pleasing:—

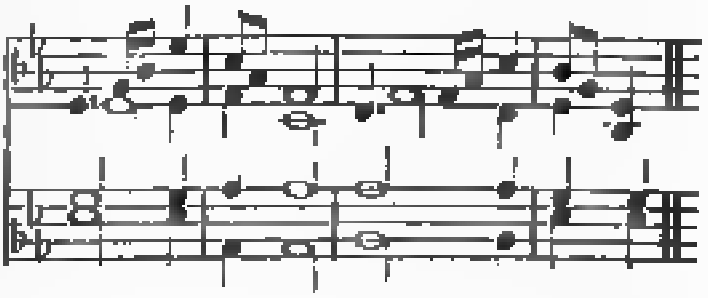


No. 4. *The Spring-Time*, is as short as it is simple.

No. 6. *The Chamois*, composed by Felix Rainer, has great merit, and if sung nearly andante, instead of allegretto, as directed, will produce an elegant effect. When performed quick, it will be difficult to articulate the semiquavers without that jerk of the voice which can only be tolerated in comic music. In this (page 34) is a hard discord, which few ears will bear without annoyance.—



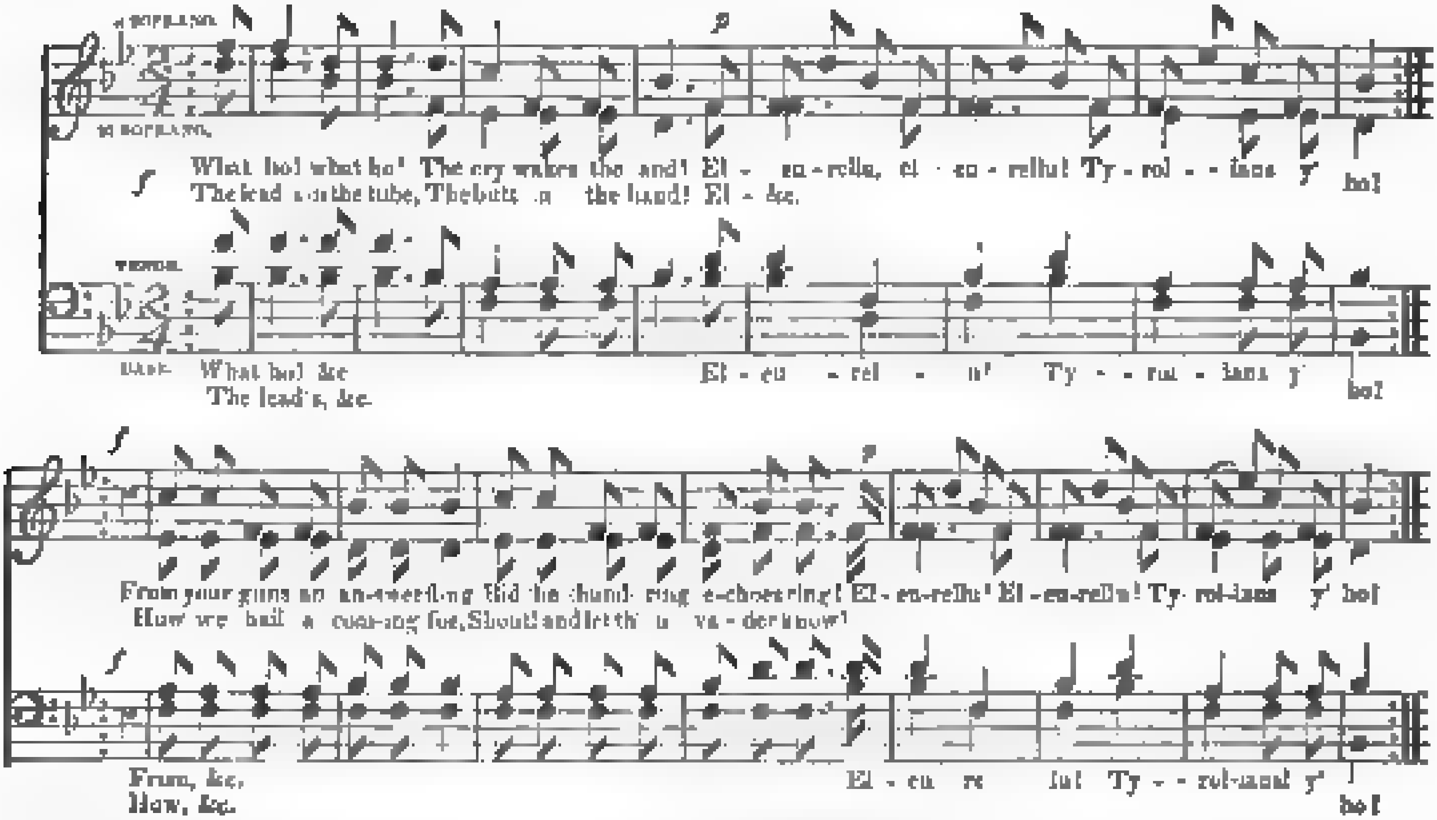
Were the chord in the second bar changed into the 6th on A, the 4th would then have its unanticipated and full effect in the following bar; thus—



We well recollect hearing the former passage with pain, and wish that it had been altered before publication.

No. 6. "*Hither Friends and Neighbours,*" an invitation to a holiday-making, is a charming air, joyous and exhilarating.

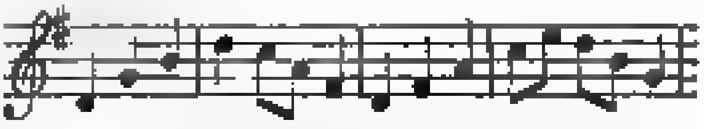
No. 7. *The Tyrolese War-song*, by the composer of the second, is in a style widely differing from the others, both words and music. This is an animating call to arms, and is both dignified and impressive. We insert a specimen of it the whole is worth particular attention. (N B. The second line is sung to the same notes at the repeat.)


SOPRANO.
2 SOPRANO.
What ho! what ho! The cry wakes the land! El - en-rella, el - en-rella! Ty-rol - - lans y' ho!
The lead is the tube, The butt in the hand! El - &c.
TENOR.
BASS.
What ho! &c.
The lead's, &c.
El - en - rel - a! Ty - - rol - lans y' ho!
From your guns an unerring Bid the thundering echoes ring! El-en-rella! El-en-rella! Ty-rol-lans y' ho!
How we hail a coming foe, Shout! and let the in-va-der know!
From, &c.
How, &c.
El - en - re - la! Ty - - rol-lans y' ho!

No. 8. "*When the Matin-bell,*" is the well known air, sometimes called Bavarian, sometimes Tyrolian*, and introduced by Mr. T Moore amongst his national melodies.

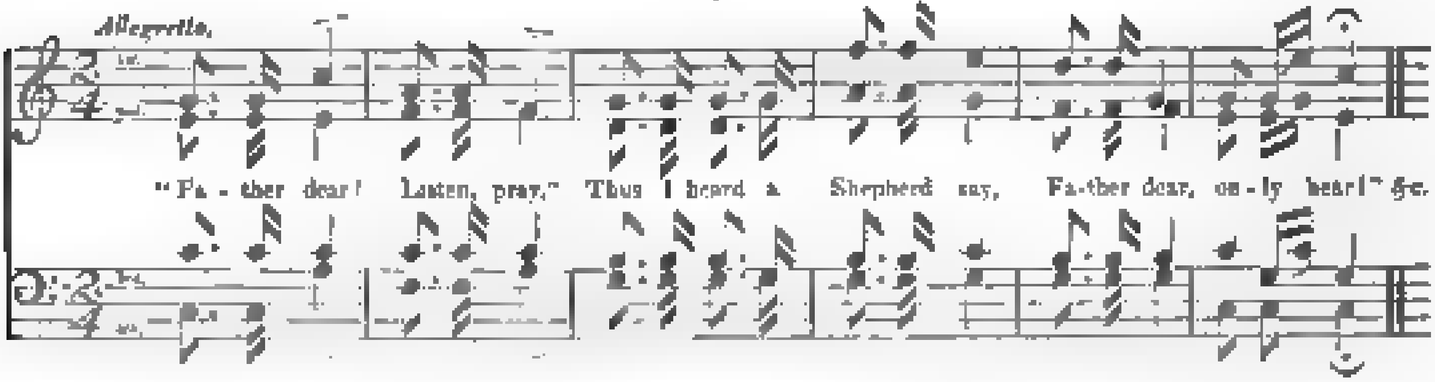
No. 9. *The Song of the Hunter*, both words and melody by Felix Ratner, is a beautiful air, harmonized in a most judicious, charming manner. We are inclined to consider this as the most pleasing in the collection.

No. 10. "*Was it, now, at One?*" a duet for two sopranos, in dialogue, with a chorus of four voices, is the popular air



which makes a very easy, lively vocal piece.

No. 11 *The Village Lay*, altered from the original by the ingenious Felix Ratner, is a formidable rival to the ninth, in point of novelty it is superior Limited as we are for space, and much as we have yet to add to the present article, we must find room for the opening six bars of this.


Allegretto.
"Fa - ther dear! Listen, pray," Thus I heard a Shepherd say, Fa-ther dear, on-ly hear!" &c.

No. 12. "*Up to the Alps,*" composed by the same, is a hunting song, full of vivacity, but in no other respect to be compared with any of the good things in this collection.

The share which M Moscheles has had in this publication affords another proof of his discrimination and taste. In his harmony and piano-forte accompaniment he has rarely departed from that native simplicity which so strongly marks the airs, he has merely sought the best means of setting these off to the best advantage, and has succeeded perfectly.

To produce something like a translation of poetry which finds so few corresponding words in our language, was a task of no common labour, but Mr. Ball has executed it

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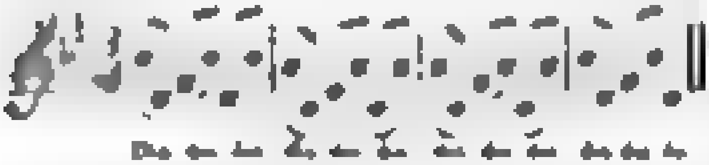
* Printed in the 55th No. of the Harmonicon, with the German words translated.

[illegible]

at the theatre, before the royal family of Bavaria. At Töplitz the King of Prussia heard them, and invited them to Berlin. At the former place they became known to Prince Esterhazy, who advised them to visit London. They then went to all the principal German baths, to Leipzig, Weimar, Frankfort, Gotha, &c. and sang before many royal personages. When they arrived at Berlin, the King had just [illegible]. They however performed at the Duke of Cumberland's, in presence of the Crown Prince and Princess, and their brothers.

After appearing at other theatres, and before some distinguished personages of various courts, they embarked at Hamburgh for London, and after a very boisterous passage, arrived at the Custom-house stairs in the month of May 1827. They [illegible] with astonishment and admiration, and by their reception here they express themselves in terms which show the sincerity and warmth of their feelings. They were immediately patronized by the Austrian ambassador Prince Esterhazy, and exhibited their talents at the Egyptian Hall, Piccadilly, on May 7th, privately, before a large party consisting of fashionable and influential people and some of the most distinguished professors of the metropolis. The subsequent part of their history has been read by everybody in the daily papers; it only here remains for us to add, that these ingenious and interesting foreigners are about to make a tour in England, and we trust that they will in the provinces meet with the same consideration and kindness that they have experienced in London.

Before, however, we take our leave of this subject, we must say a few words on their kind of singing termed jodeln, or jodlen. This [illegible] requires a great compass of voice, which the Rainers possess in an eminent degree. "The practice, which must be acquired in early youth, consists in abrupt but not [illegible] transitions from the lower notes of the voice to those above, and from above to below. It is a rapid interchange of [illegible] sounds with those of the falsetto." It is introduced in the part-songs of the Swiss and Tyrolese peasants, and unaccompanied by any instrumental accompaniment. Mr. Moscheles gives a specimen of it, of which the annexed is a part.



The words, we must observe, are a mere burthen and amount simply to one [illegible] or any syllables of the kind, having no sort of meaning.

École de Harpe, being a complete Treatise on the Harp, including a *Systematic Mode of Fingering*, with numerous *Examples, Lessons, and Exercises*, &c. By F. Dizi. (Chappell, 135, New Bond Street.)

Any work from an experienced teacher will be valuable in proportion to his powers of observation and capability of systematizing and expressing perspicuously the result of his remarks. That Mr. Dizi possesses these qualities we have reason to believe, but the present publication alone would not enable us completely to judge, for he has introduced very little explanatory matter among his pages, though what he has inserted makes us wish for more of the same kind. His apology, however, for adding to the number of treatises, has some validity; "the progressive advancement of art and science," and the "enlarged range of the performer, arising from the discovery which improved instruments has caused, certainly renders new methods occasionally necessary." But there is no obligation on every author of a new treatise to justify himself by [illegible] he should be led and explore, or his reasons [illegible] be admitted.

But the second reason which Mr. D. has assigned for giving publicity to his system is, as far as it goes, unobjectionable. "The existing treatises differ essentially, in principle, as to fingering, from each other; and while they [illegible] repeat the uncertain method of various [illegible] of them contain errors in fingering that are perfectly disgraceful." From these errors the present work is wholly free; this circumstance, therefore, ought to have great weight with the [illegible], and we doubt not will operate as a powerful recommendation of it [illegible] persons. We are glad by the way to find that some masters begin to see, and act upon, [illegible] the faults of [illegible] elementary works. It is an [illegible] that many [illegible] in the different branches of music [illegible] contained in these elementary works [illegible], that not one in ten of [illegible] succeed, though not more than one in ten would, if properly instructed, fail.

The author of the present volume assumes that the pupil is already acquainted with the rules of music; he, therefore, at once commences with the practical part, and in fifty-five pages develops his system of fingering, &c. He then gives two pages of graces, and here we must object to the appoggiatura before a crotchet being written as a semiquaver; if played as such, it will be placed as a [illegible] than [illegible]. It can not so [illegible], and if not so performed, should be [illegible] differently. We attach much importance to this, for the grace in question is more connected with expression, the soul of music, than all the other ornaments put together. We have next six examples of octaves and scales, three of thirds, twenty-four of double notes, fourteen sonatas, partly selected and partly original; and the work concludes with a recurrence of modulations; but these are of the most simple kind, and, unnecessarily we presume, revolve within the [illegible] of a [illegible] harmonist, who are accustomed to display the talent of a superior power.

As a whole, this is a work [illegible] but much space and [illegible] few beginners will have the patience to go regularly through all, and the great [illegible] is really outstepping the bounds of moderation. We have much satisfaction in saying that the precepts, though few in number, are excellent; that the fingering is uniformly good; and that the lessons in each, [illegible] the taste and *judgment* of the [illegible] in [illegible] portion of his volume is [illegible], beyond the reach of dispute.

1. Overture to the Grand Opera of *Fidelio*, composed by Louis Beethoven, *adapted from the score, and arranged for the Piano Forte*, by J. Moscheles.
2. Airs, *from the same, arranged for the Piano-Forte*, by the same. Books I and II. (Both by [illegible] *Soho Square*.)

The opera of *Fidelio*, (or *Leonora*), is very little known in this country. The overture is occasionally performed at the Philharmonic concerts, and now and then at the music meetings in the country; and selections from the opera, with English words, were attempted at the oratorios last season; but the character of the composition was not well understood by the performers, whether vocal or

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

VOCAL.

[illegible]

[illegible]

On [illegible] for the benefit of Madame Pasta, did not meet with the success it deserved. It was certainly [illegible] in what [illegible] language called [illegible], and was [illegible] by a [illegible], which the [illegible] [illegible]. The [illegible] of these four pieces, which are a fair specimen of the whole, will go a great way towards [illegible] the superiority of this opera over many that have been more fortunate, and [illegible] the author from the charges of plagiarism brought by prejudiced or [illegible] judges.

The [illegible] is a simple and pretty [illegible] composition, one of those short, effective, but easily executed [illegible] that are as successful in private vocal parties as they generally are on the stage.

The Duettino is a [illegible] in the character of Mary and [illegible] [illegible]. Mortimer and [illegible], the one a disappointed [illegible], the other a [illegible] of Mary, [illegible] the [illegible] of the lovers, and exchange a few [illegible] words [illegible]. These convert the duet into a quartet, of course; but the third and fourth parts [illegible] not necessary, and, but on account of dramatic effect, are better omitted. The subject of this is charming, and the accompaniment [illegible] and [illegible].

The [illegible] sung by Mary on hearing the happy sound of the hunters' horns, which recall her early happy days, is [illegible]; the [illegible] of the melody is well [illegible] [illegible]. The [illegible] well engraved.

The [illegible] is a [illegible] subject, and in the best Italian style, [illegible]. It is a pious appeal to the [illegible] of her husband, asking forgiveness and imploring a blessing on her son. [illegible] but it is highly expressive and admirably adapted to the scene.

None of these pieces require great powers of voice or of execution, nor are the accompaniments difficult; any tolerable performer may undertake them, and they will [illegible] not disappoint those who know how to appreciate good sense and pure taste in vocal music.

FLUTE WITH PIANO-FORTE ACCOMPANIMENT.

1. *A Selection from the operas of Rossini, &c.*, arranged by [illegible] *of Vienna.* No. 10. (Wessel and Stodart, 1, Soho Square.)
2. [illegible] *Introduction to and Variations on the* [illegible] *Melody*, [illegible], *with Embellishments by* [illegible] *of Vienna.* (Same publishers.)
3. *An Air with Variations, composed by* [illegible]. ([illegible], 11, [illegible], Covent Garden.)
4. *A Concertante, composed by* [illegible], *arranged by* [illegible]. No. 1. ([illegible], Strand.)
5. Ditto. No. 2.
6. [illegible], *or a Second Set of Melodies, arranged with appropriate Embellishments*, by [illegible]. (Cocks and Co., 20, *Princes Street, Hanover Square.*)

No. 1 is the much "Tanti affetti," from *La Donna del Lago*, admirably arranged, certainly, for both instruments, but requiring a good flute-player and not an indifferent pianist.

No. 2 is the air which has appeared under so many forms, and [illegible] [illegible] [illegible] but we [illegible] the [illegible] of the variations, which demand a considerable share of skill in the performer. M. [illegible] was in London during the last season, and played a good deal, both in public and private.

No. 3 is much more [illegible] than either of the foregoing, and formed on a [illegible] air in a familiar style. The variations are in good taste and the accompaniment is free from every thing in the shape of difficulty. [illegible] a word as [illegible]. [illegible] has not taken into consideration the [illegible] of his and [illegible] range of tone.

No. 4 is in three movements, but short, very lively and pleasing, and affording every reasonable [illegible] to both persons engaged in it.

No. 5 is quite equal to the former but perhaps requires rather more skill in the flute-player. We need not tell the [illegible] of this instrument, that Berbiguier is a name [illegible] on the continent.

In No. 6 Mr. Dressler appears again in a [illegible] of [illegible], viz. [illegible] [illegible] [illegible] The Plough Boy, The Huntsman's Chorus from *Der Freischütz*, [illegible] Through the Forest, [illegible] *Der Freischütz*, [illegible] and [illegible]. All of these are short, the flute part occupying only one page for each air, and the prevailing character of the arrangements is agreeableness, [illegible].

FLUTE ONLY.

Dressler's Selection of Melodies, with Embellishments. Nos. 1 and 2. (Same publisher.)

This is a neat work in quarto, but the pages actually contain as much as is usually engraved on a folio plate, the notes being small and close together. These two numbers include compositions by [illegible], Berbiguier and [illegible], airs from favourite Italian operas, with variations, French [illegible], quadrilles, waltzes, &c. to the amount of a dozen and more in each book, at the reasonable price of three shillings. The work is to be completed in twelve numbers.

GUITAR.

1. Fantasia, composed by J. A. [illegible]. ([illegible] and Co., [illegible] *Street*.)
2. L'Anthologie, ou Journal de Guitare, *choix des plus jolis morceaux*. No. 2. ([illegible]) [illegible], [illegible] *Street.*

[illegible] is a clever composition. The introduction is pleasing and contains some good harmony, which, we regret to say, we do not so often meet with in guitar music as in what is written for almost every other instrument. The [illegible] [illegible].

L'Anthologie is a collection of [illegible] pieces, [illegible] from the works of composers whose names stand high, for instance [illegible], &c. This number also includes [illegible], with Italian words, for a soprano, by [illegible], and [illegible]'s very pretty duet, "[illegible]," for a soprano and tenor.

[*⁎* We readily give insertion to the following letter, not merely on account of its temperate and gentlemanlike tone, but because containing some facts which are [illegible] and some arguments of a general nature. To the latter however we are far from assenting.

As to the Air by Kemp, our correspondent should have noticed more attentively that the German composition is a *Song* for one voice, Dr. Cooke's a Glee for four. And moreover, that we published it as a musical curiosity, to shew the progress making by our language in Germany, the estimation in which Shakespeare is held in that country, and the [illegible] conception formed of his poetry by a foreign musician.]

To the Editor of the Harmonicon.

Sir,

I am a subscriber to, and constant reader of, your Harmonicon, and am one amongst many who believe that your labours have not only been of considerable advantage to the public, but that you are [illegible] an impartial [illegible] to the [illegible] of the professors of the musical art. I therefore feel the more inclined to express my regret at a remark in your last number which is calculated to injure an individual of merit, while at the same time it may have a [illegible] influence over the studies of the younger members of the profession: in the first place, by [illegible] misrepresenting the character of the party [illegible]; and in the second, by deterring students [illegible] a most advantageous mode of exercise.

The remark to which I refer is contained in your notice of a little air composed by Mr. George Pyggott, set to the well-known words of Shakespeare, "Under the Greenwood Tree." You say, "It was rather a bold enterprise to set these words after Dr. Arne, whose beautiful air is and must be for a long time to come, fresh in the recollection of every lover of pure song." You then tell us, "there is nothing in Mr. P.'s composition [illegible] for the boldness of such an attempt." He must indeed be a bold man, Mr. Editor, who supposes himself to be in possession of talent sufficient to enable him to surpass, or even to equal Dr. Arne, in the [illegible] which have been so long admired as one of the most happy efforts of his highly gifted pen. "Boldness" is by no means a term forcible enough to express the presumption, impudence, and arrogance of such a person. Had Mr. P. been such a one, [illegible] and in such a case the censure of the critic would have been [illegible]. There is nothing so disgusting as [illegible]. The fault of Mr. Pyggott, however, [illegible] from underrating his own abilities, than from [illegible] too high an opinion of them.

You must be well aware, Mr. Editor, of the difficulties with which a musician has to contend, whose [illegible] in procuring words for composition. [illegible] the position which the law attaches to the violation of a copyright. However, [illegible] publication out of the question, it is absolutely necessary that a musician should exercise himself by repeated composition, and for this purpose the words of Shakespeare present an ample supply of the most [illegible] materials. [illegible]

[illegible]

In addition to what I have already advanced, in extenuation of the charge of presumption which you have brought against Mr. Pyggott, permit me to remind you, Mr. Editor, that, in a former number of the Harmonicon, you have inserted a Song composed by Joseph Kemp of Vienna, to the same words (also Shakespeare's) as Dr. Cooke's favourite glee, [illegible] and you did not allude to the circumstance of the words having been previously set, to the disadvantage of Mr. Kemp. [illegible]

In conclusion, I beg to remark, that if musicians, either amateurs or professors, were to be discouraged from composing all such subjects, or to such words as may have been previously selected by their predecessors, from the fear of a [illegible] parallel being drawn between their respective labours, it would become necessary to make the musical character of Handel and Mozart [illegible] before a musician could venture his pieces [illegible] even in the slightest attempt at musical composition.

I have been led, Sir, far beyond the limits I had assigned myself. I trust, however, as the observations I have made are in some measure due in justice to an individual, and as they embrace subjects of interest to the profession at large, you will excuse the length of this communication from

[illegible]

[illegible]. — We perceive by an advertisement in the present Number, that Mr. [illegible] has published the first part of a Selection of Airs from this much admired opera, arranged as Duets for the piano-forte.

Foreign Musical Report.

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

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[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

The Drama.

[illegible]

[illegible]

doubled high prices, and the pit filled; for London was much fuller than usual during the spring months. The remainder of the season then must have made up for the early part: but the enormous rent exacted by Chambers's assignees, and old debts to clear off, kept the establishment in that state of poverty which brought on the misery, with all those [illegible] scenes. [illegible] we need not add the rest.

It is said that the assignees of Mr. [illegible] Chambers mean to carry on the concern next year on account of the estate. This we believe to be true; but we cannot credit a report in circulation, that the [illegible] Bochsa is to have the management. A theatre which is allowed to take HIS MAJESTY'S title, to be under the management of Nicholas Charles Bochsa!—Impossible!—We shall, probably, have more to say under this head in our next.

HAYMARKET THEATRE.

When our last was at press, we had not seen the new operatic comedy brought out here on the 19th of July, under the title of THE RENCONTRE; OR, LOVE WILL FIND OUT THE WAY, adapted from the French by Mr. Planché, and set to music by Mr. Bishop. The following are the characters and their representatives:—

Baron de [illegible]	Mr. W. Farren.
Colonel de Courcy	Mr. Cooper.
[illegible]	Mr. Williams.
[illegible]	Mr. [illegible]
Pierre (Servant to the [illegible])	M. Laporte.
[illegible]	Mr. [illegible]
Madame de Merville	Miss E. Tree.
[illegible]	Madame Vestris.

Considering the present production as a *petite comédie*, it is one of the pleasantest things we ever saw at this house, devoted as the theatre is, and has been from the days of Foote, for whatever is light and entertaining. *The Rencontre* is full of the most glaring improbabilities; but the French possess the art of extracting a larger share of amusement from what is unlikely than from that which is probable, and manage matters with so much address and so great humour, that the more absurd their plot, the more diverting their drama.

Madame Vestris, Farren, and Laporte, are admirable in their respective characters, speaking of them as comedians. But it is our business to report of this chiefly as a musical piece, and we say with regret that we have already bestowed upon it as much praise as it merits. Mr. Bishop has not exerted his talents on the present occasion: except a short trio, we cannot mention anything in the piece that is worthy of his name.

ENGLISH OPERA HOUSE.

On Monday the 20th of August, a "Grand Serio-comic Opera," called *The Freebooters*, was performed for the first time at this theatre; the music by PAER, being his comic opera, *I Fuorusciti* (*The Outlaws*) adapted to English words.

DRAMATIS PERSONÆ.

Uberto de' Ardinghelli, a Nobleman of Florence, driven from his Country by a Civil Feud, now Chief of a Company of Freebooters	Mr. H. Phillips.
Oggero de' Ardinghelli, his Cousin and Friend	Mr. J. Bland.
Andrea, one of Uberto's Followers	Mr. [illegible]
Edoardo de' Liguori, a Nobleman of Florence, the hereditary Foe of Ardinghelli	Mr. Pearman.
Carlo, his Servant	Mr. G. Penson.
Isabella de' Liguori, Wife of Edoardo	Miss Betts.
Lena, a Country Girl	Miss Cawse.
Caterina, Wife of Oggero	Miss [illegible]

The story is simple:—*Uberto dei Ardinghelli*, in one of the civil feuds, which so frequently disturbed the Republic of Florence in the middle ages, is driven into banishment by his hereditary opponent, *Edoardo dei Liguori*. As was the customary [illegible] in those unsettled times, the expatriated Uberto becomes chief of a company of freebooters, who have established their head quarters in the fastnesses of the Alps. In this detestable occupation he is supposed to have passed several years when the piece opens, at which time the band have just captured *Isabella dei Liguori*, the wife of the mortal foe of their leader, who was on her way to join her husband at Rome. The [illegible] Uberto, who is the most humane and courteous of Bandit leaders, is much attracted by the appearance of his fair captive, but without any mixture of improper passion, treats her with the greatest consideration; and when once he learns to whom she is united, he, after a struggle, conquers his thirst for revenge, and determines to release her. Before this discovery, however, *Edoardo*, who in the disguise of a shepherd endeavours to gain tidings of his lost wife, is also seized by the Banditti, as well as his servant Carlo. The captured shepherd being found musical, is engaged by Uberto to sing before his afflicted female captive, who, finding her husband's [illegible], conceals the discovery; but, to the great surprise of the chieftain, declines to avail herself of his offer of immediate liberation. An attempt on the part of the husband and wife to escape together follows, but is frustrated by Uberto and his band, who at length discover their enemy in the person of the supposed shepherd. In the first moment of detection Uberto, actuated by his own feelings, and still more irritated by the language of *Edoardo*, rushes to stab his hated enemy; but being prevented by *Isabella*, his noble nature gradually triumphs, and he determines that to spare a prisoner [illegible] will be the most signal vengeance. He [illegible], however, [illegible] the [illegible] of *Edoardo*, but pleasantly requests the departing pair to endeavour to gain some tidings of an infant daughter whom he left in the custody of a confidential nurse on his expulsion from Florence. The dénouement may be readily anticipated: *Isabella* proves to be the lamented daughter; mutual forgiveness is exchanged; and the band and Uberto agree to return to the bosom of honourable society.

The Overture is light and pretty; but the most interesting portion of this opera is the choruses, which moreover are well performed. There is a romance, extracted from a [illegible] and duet by [illegible], that is rather pleasing; a quartet containing some good harmony; and some passages in the part of Uberto (Phillips) that possess great feeling: of the rest we cannot say that it operated on us as it appears to have done on the editors of some of the daily and weekly papers.* The praise bestowed on this opera,—which is by no means one of Paer's best,—we cannot account for: in some instances it almost appears like irony; one writer even carries his encomiums, or his joke, so far as to rank it second to *Don Giovanni*!*

This piece is got up in a manner very creditable to the establishment: its main support is PHILLIPS, whose beautiful voice, pure style, and most pathetic performance of the character assigned to him, sufficiently account for all the applause which the opera receives: he puts the house into so favourable a temper, that the whole appears *couleur de rose*.

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* The same paragraph-monger of the Morning Chronicle, whose [illegible] is [illegible] entertaining, tells us, in one of his [illegible] of cant, that the manner in which the choruses of the *Freebooters* are performed, would do credit to the King's Theatre. There can be no more egregious misstatement: it is well known, that at the Italian Opera the choruses are generally execrable, because, as they are in a language which the singers, English people, cannot without much pains be made to comprehend; and, lastly, because they are so ill paid that they cannot afford to give their parts the necessary time and attention!

MEMOIR OF PAER

[illegible]

[illegible]

M. Paer has lately published [illegible] of his management of the Théâtre Italien at Paris, from which he has been dismissed, in reply to [illegible] It is addressed to Messieurs les Dilettanti.

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible], and so [illegible] as far the zeal I had shown throughout the whole of my management, [illegible]—[illegible]!'

I hope, after these explanations, that Messieurs les Dilettanti, instead of [illegible] at the manner in which I have been treated, will be for my [illegible]. They will be pleased to bear in mind that, in my management, I could act only according to the orders of the superintendence, who, without paying any attention to my remonstrance, took from me the scores of Mosè, the [illegible], which might have been brought out by me, and of the [illegible] which were perhaps to be considered [illegible] theatre, and above all, of Mdlle. Cinti and M. Levasseur, two artists indispensably necessary for giving effect to the principal characters of Otello, Tancredi, and other operas.

Submitting in a proper spirit to my decline, proud of still belonging to the service of the king, and [illegible] as a Pensioner since the restoration, I still hope to be of some utility to the art which I profess, by my reputation and my works; and, above all, I trust I shall still continue to merit the esteem and good will of all true dilettanti, who will now be able to decide whether I have deserved the persecutions which I have been doomed to endure these three years past, or the treatment I have just received.

This letter has been inserted by M. Fétis in his *Revue Musicale*, who prefaces it by the following observations:

The law which has been laid down by us, of rendering justice wherever it is due, renders it imperative upon us to accede to the request of M. Paer, who has claimed our assistance. He is an artist whose talents are an honour to his own country, and not less so to that in which he has now become naturalized. To the truth of the facts adduced in this letter we are proud to be able to bear testimony. We feel no hesitation in admitting, that the Théâtre Italien was never in so flourishing a situation as under the first administration of M. Paer. It was then that the works of Rossini were for the first time presented to the public, and obtained a success which was [illegible] than elsewhere. It was then that we saw the *Don Giovanni* and the *Nozze di Figaro* executed in so superior a manner; in a word, it was then that we had a company, if not perfect, at least highly satisfactory, when a Fodor and a Pasta charmed the public with talents different in their character, but equally admirable in their grand effect. It is not our intention to attack the administration which succeeded, but we will say, that it would be unjust to attribute to M. Paer faults for which he was not answerable. When he returned again to the management, there was neither a company nor a repertoire; success was therefore impossible without the interposition of a miracle, and the age of miracles is past. We will further venture it as our opinion, that we are not to expect [illegible] success. It would be useless to think of [illegible] new operas which would appear tame after the [illegible] to which we have been accustomed; the productions of Rossini begin to pall upon the taste, and his present attempts are those of a talent that has been drained to the last; he may be said to have ceased to write; and of all that is now composed in Italy, little or nothing is worth the hearing. Of the truth of this, we may judge from the *Pastorella [illegible]*, which was [illegible] attempted here, and which ranks in Italy as one of the best among the operas of the day. These operas had one chance of redemption for the Opera Italian, and that is, to fall into the hands of the all-powerful Barbaja; he alone possesses the means of furnishing such a [illegible] ensemble of artists as will serve but a hope to stimulate the public taste. We see but a [illegible] no kind of success will come to it in any direction, till some man of genius shall arise to [illegible] the [illegible] of the Italian stage.

In private life Paer is one of the most amiable of men, and in his social moments displays a fund of inexhaustible humour. Like his great countryman Cimarosa, he excels in accompanying himself upon the piano-forte, while [illegible], and frequently [illegible] of the buffo kind. When he went to the Tuileries to give lessons in singing to the Empress Maria Louisa, Napoleon would frequently desire him to perform airs of this description, at the humour of which he would laugh immoderately, happy, no doubt, to shake off for a time the pressing cares of royalty.

PROGRAMME

Of the Fuorusciti, *an Opera in Two Acts; the Music from the grand manuscript Score of* Ferdinando Paer, *entitled* I Fuorusciti *(The Outlaws).*

ACT THE FIRST.

The scene opens in a wild mountainous pass in the Apennines, with a dilapidated castle, the retreat of the banditti. The whole band of banditti are seen variously disporting themselves, and sing a spirited chorus.

Uberto enters and [illegible] the many [illegible]; he tells Lena and [illegible] that they would better bestow their time in attending upon the fair captive who had lately been brought in by the band.

Scene the second introduces us to an apartment in the banditti's castle, with a curtained recess, in which Isabella, worn out with sorrow, has fallen asleep. Here occurs the following charming Terzetto, between [illegible], Lena, and Uggero.

Hush thee— hush thee
Soft— soft
[illegible]
[illegible]
[illegible]

[illegible]
[illegible]
[illegible]
[illegible]*

Isabella awakes and gives utterance to the alternate feelings of hope and fear that agitate her bosom, in an air of powerful and varied expression.

Uberto enters: he gains the confidence of Isabella by the kindness of his manner and the warm interest he takes in her beauty and welfare. She discovers to him who she is, which gives occasion to a duet of a tender and impassioned character.

In scene the third, after an air in which Uberto, [illegible] gives vent to the struggle in his bosom, Edoardo is introduced in the disguise of a shepherd, and when [illegible] by Uberto to [illegible] the [illegible] spirits of the banditti by means of his vocal talents, complies by singing the following Romance, which forms one of the most pleasing parts of the opera.

Once a fond and faithful maiden
[illegible]
[illegible]
[illegible]

[illegible]
[illegible]
[illegible]
[illegible]

[illegible]
[illegible]
[illegible]
[illegible]

---

* See Music, p. 176.

[illegible] sorrow & all the soul
[illegible]
[illegible] the [illegible] way
And [illegible] the [illegible]*

The finale of the first act is descriptive of the generosity of Uberto. [illegible] the [illegible] of the chieftain, and the whole of his band, when they see Isabella, who before the [illegible] of her husband was all eagerness to depart, decline to avail herself of the offer of immediate liberation.

ACT THE SECOND.

Scene the *first* opens in Isabella's chamber. Edwardo enters: he tells her he has concerted a plan for their escape, and in an air of great tenderness, persuades her to trust to his guidance.

Scene second is a rocky defile in the Apennines, by moonlight: the lovers have escaped beyond the walls of the castle, and gained the pass which leads to the plain below. They express their gratitude to the guardian power of love, that has once again restored them to freedom, in the following delightful little duet, which many connoisseurs consider as the most charming and expressive morceau in the whole opera.

Oh, Power beloved!
Ruling [illegible]
In [illegible]
And [illegible]
[illegible]
[illegible]
And [illegible]
[illegible] of Love!

Scarcely is this duet concluded, when their faithful servant [illegible] rushes in breathless to announce that they are pursued. Edwardo draws his unwilling partner, and they begin to ascend the rocks, when Uberto and the whole band of freebooters rush in and make them prisoners. All this is described in a highly spirited concerted piece. They are reconducted to the castle and separated from each other. Isabella is in distraction; her fancy represents Edwardo as perishing beneath the hand of the outlaws. At length, through the compassion of her [illegible], [illegible] are [illegible] at her entreaty, she is restored to her husband [illegible], and is again made happy by pressing him to her heart.

After a duet between Uberto and Edwardo, in which the former declares that to spare a prisoner [illegible] to the most [illegible] vengeance, and the other refuses to accept the proffered grace, unless he is allowed to call Uberto his friend, we come to the finale in which the whole *dénouement* of the story is told with spirit, and dramatic effect.

ADDENDA TO THE MEMOIR OF ROUSSEAU.*

To the Editor of the Harmonicon.

Sir,

The life of Rousseau was a series of contradictions, of paradoxes, and conflicting opinions. He was a man almost always at variance with himself, and therefore not likely to be upon good terms with the rest of mankind. There is something painful in the contemplation of such a man, in whom the extremes of vigour and genius, of weakness and folly, are so frequently seen to meet. But in a musical point of view, and in that only, the character of Rousseau appears steady and consistent with itself; it was therefore with pleasure that I perused the Memoir in your last, in which he is regarded in the light of a musician only—a light, under which the subject, otherwise apparently exhausted, assumes an air of novelty. Some few omissions, however, have struck me in the perusal, which, with your permission, I will endeavour to supply; and my [illegible] with a few anecdotes relative to this extraordinary man, which will not be misplaced here.

And first, to the list of Rousseau's works on music, as given in the memoir,† may be added the following:—

1. *Lettre à M. l'Abbé Raynal au sujet d'un nouveau Mode de Musique, inventé par M. Blainville* [illegible]
2. *Lettre à M. le Dr. Burney sur la Musique.*
3. *Observations sur l'Alceste Italien de M. le Chevalier Gluck.*
4. *R[illegible] sur un [illegible] de l'Orphée de M. le Chevalier Gluck.*

These two pieces, and particularly the latter, have been characterised as masterpieces of elegant analysis, and sound criticism.

5. *Examen de deux Principes avancés par M. Rameau dans sa brochure intitulée, "Erreurs sur la Musique dans l'Encyclopédie."*

Among many other excellent things, this paper contains the following passage:—

"M. Rameau asserts that all the charm, and all the energy of music consists in harmony, while melody is but a subordinate object, and imparts to the ear only a slight and sterile pleasure. I maintain that harmony, as a thing purely physical, can produce nothing but impressions that are physical. The most beautiful chords, like the most beautiful colours, convey to the senses agreeable impressions, and nothing more. But the accents of the voice penetrate to the very soul, for they are the natural expression of the passions, and in portraying, excite them. It is by them that music becomes oratorical, eloquent, persuasive; they form its language; it is by means of them that it depicts objects to the imagination, and conveys sentiments to the heart. Melody is in music what drawing is to painting; harmony is but the colouring of the picture. It is by melody, and not by chords, that sounds possess expression, fire, and life; it is melody only that can give them that moral effect, which constitutes the whole energy of music."

The same train of thought is pursued in the *Observations sur l'Alceste*:—

"As harmony speaks to the ear, its effects, in itself, must needs be very limited. Its great office is to determine and enforce the accents of the vocal [illegible], which of themselves are not always sufficiently precise and energetic. Since intervals have no character of themselves, they assume a determinate effect only by the place which music assigns to them in the modulation. As it is design that gives a character and life to colours, so does melody give expression to chords. As the design or drawing can of itself, without the colouring, represent objects interesting to the feelings, so can melody of itself touch the soul without the aid of harmony."

6. *Lettre à M. [illegible], écrite de Montmorency, [illegible] 17[illegible].*

This principally relates to the theatrical stipend, and the privileges of the theatre, which had been refused him.

"Why," he asks, "after taking away my freedom of admission [illegible] at Paris, restore it to me when I am no longer there? This is adding mockery to insult. Do they not know that I have now neither the means nor the intention of availing myself of their offer? Eh! why, then, should I go such a distance in search of their opera? have I not the nightingales of the forest of Montmorency at my very door?"

In another place he says:—

"If those who accuse me of being wanting in disinterestedness, would reply, that it is impossible to live on with satisfaction, and are not aware of advantages [illegible] from me that are in the rights, and it is clear, that there is no other way for me to appear disinterested in their eyes, than to die with

---

* Vide, p. 1[illegible]. † See Memoir, p. 1[illegible].

[illegible]

The same idea forms the subject of the following epigram in Rousseau's *Lettre d'un Symphoniste*.*—

O Pergolèse inimitable!
Quand notre orchestre est exécrable,
Te fait [illegible]
C'est Marsyas qui écorche Apollon!

The following is the interesting account of Rousseau's last moments, as related by one of the party, who was present, to M. Fayolle, author of the *Dictionnaire des Musiciens*.

"On the 2d of July, 1778, Rousseau rose at his customary early hour, and, as the morning was clear, went out to watch the sun rise, a scene the contemplation whereof always filled him with enthusiasm, and which he has so strikingly depicted in his *Emile*. On his return, he had scarcely seated himself to breakfast, when he complained of a sensation of cold along the spine, and of acute pains in the chest, as well as a violent head-ache. He said to his wife in a faint voice, 'My pains are very acute. I feel faint. Pray, open the window that I may breathe the freshness of the morning, and enjoy the sight of the beautiful verdure to which all nature is [illegible]. How delighted is the scene! Look, how pure the sky, and not a single cloud to sully its azure. Yes, I see him there, the God of mercy, who is waiting to receive me to his bosom.' As he uttered these words, he fell from his chair; the cries of his wife and attendant brought together the servants; he was raised up, but had already breathed his last."

It has been remarked that a single word, appositely placed, may have the effect of a whole sentence; the following paints a whole character. A person, on reading Rousseau's motto inscribed upon his tomb, added the word *semel*, which would make it read thus—

Vitam impendere vero—semel.

There may be wit, but there is no satire in the addition of this little, but home-speaking word.

I am, &c. &c. J. M.

P. S. I should feel obliged if some one of your numerous readers could furnish me with a solution to the following Query:—What is the history of the air known by the name of Rousseau's *Dream*? I find no mention of such an air made by himself, nor is it to be found in the *Recueil des Airs*, or any of the MS. collections.

ON THE MAJOR AND MINOR SEMITONES,

AND ON THE

ERRORS OF THE REV. MR. LISTON'S ORGAN.

To the Editor of the Harmonicon.

Edinburgh, August 21, 1827.

Sir,

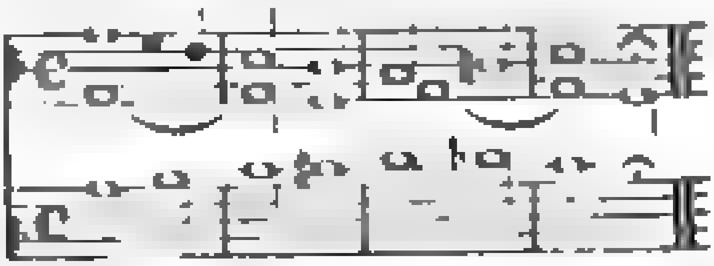
In a former letter I endeavoured to point out a circumstance in which the present practice of music differs from its theory. I wish now to notice another discrepancy between the theory and the practice of the art.

It is well known that the scale, on keyed instruments, is imperfect. The smallest intervals which these instruments can produce are the tone and semitone. But it has been demonstrated, with mathematical precision, that both of these intervals are capable of still more minute subdivision;—that there is a major and minor tone, and a major and minor semitone. The major tone has been shown to stand in the relation of 8 to 9, and the minor tone of 9 to 10; the major semitone, of 15 to 16, and the minor semitone of 24 to 25. The calculations which give these results are familiar to all who have attended to this branch of musical science.

It has thus become a fundamental proposition in musical systems, that there are two semitones, the larger of which is the diatonic semitone; for example, from e to *f*, or from b to c; and the lesser the chromatic semitone; for example, from c to c♯, a to a♯; or from a♭ to a, or e♭ to e. Such is the doctrine laid down, I may venture to say, in every musical system which has appeared in England. In consequence of it, the most laborious attempts have been made to rectify the imperfections of keyed instruments; and Mr. Liston, by means of his euharmonic organ, has succeeded in enabling the performer to produce, with perfect accuracy, the major and minor tone and semitone, and all the larger intervals into which these enter.

It unluckily happens, however, that there is a practical fact, the results of which must have been apparent to every fine singer and to every great performer on the violin, and upon the strength of which they must uniformly have acted, viz. that the chromatic, or minor semitone is a larger interval than the diatonic or major one. This fact is now unanimously recognized by all practical persons, and has been distinctly stated by some of the foreign writers on the science (M. Choron in particular), but never, so far as I know, by any writer in this country. This is another instance of a fact, ascertained by experience, being unable to make its way against the spirit of system. Our writers have been so convinced, from calculation, that the chromatic semitone must be the smaller interval, that they have never thought of applying the test of their ears, which, after all, must be the ultimate rule in music. Of all the objections that have been made to Mr. Liston's ingenious invention, the argument most conclusive, unhappily, of its demerits has never been made;—namely, that, in place of correcting, it aggravates the falseness of the scale on keyed instruments.

To put this matter to the test of experiment, it is only necessary to take a musical passage in which the two intervals in question occur so near each other that their relative magnitude can be appreciated by the ear;—for example the following close on the dominant of F major.



Let this passage be accurately sung, or performed on instruments capable of perfect intonation, and it will be felt at once, that the interval from c to c♯, in the second bar of the bass, is considerably greater than that from a♭ to G, in the third bar; and further, that the major semitone from c♯ to d is less than the minor semitone, which immediately follows, from b to b♭. Every good performer must be sensible, that the upward resolution from c♯ to

---

* Inimitable Pergolese!
How does our [illegible] orchestra wound ye;
As in its [illegible] they make thee bellow.
T[illegible] who flays Apollo.

A, or the descending one from A♭ to C, is the smallest gradation which the voice or instrument is ever called upon to produce: and, if this be true, our subsisting musical theory is false in one of its most important results.

Mr. Liston counts much on the great power of his instrument in producing enharmonic changes. But it is this very important particular which most clearly shows the radical error of its construction. I am pleased to think that enharmonic changes are most conveniently made, even on instruments with a perfect scale, by holding on the same sound, or the same entire chords, even though its name is changed. To attempt the minute change of interval which ought to take place, where there is little or nothing to guide the ear, (as is almost always the case in enharmonic passages,) is so dangerous, that it is probably best not to attempt it, but to be content with the same effect which is produced by a well-tuned pianoforte or organ. But, at all events, if the minute change is made, it ought to be exactly the reverse of that produced by Mr. Liston's organ: for this instrument makes the sound lower where it ought to be greater, and vice versa. To show this by instances, after what has been said, would be perfectly superfluous.

Are we to conclude, then, that the practice of music is irreconcileable with its theory on this very important point? By no means; but we are entitled to conclude that it is irreconcileable to the theory as hitherto taught in England; a theory which has led to nothing but practical error, and has caused a waste of the highest talent and ingenuity.

I am, Sir,
Yours, very respectfully,
G. H.

Leicester Musical Festival.

A Grand Musical Festival, on an enlarged, and indeed on extensive scale, took place at Leicester on the 4th, 5th, and 6th of September. This is the first musical performance of any magnitude that has been given there. It was not only countenanced, but personally supported by many of the first families in the county, as will be seen by the following list.

Patron.—The Duke of Rutland, K.G.

President.—The Earl of Stamford and Warrington.

Vice-Presidents.

[illegible], Esq. High Sheriff	Sir Justinian Isham, Bart.
The Earl of Denbigh	Sir [illegible], Bart.
The Earl of Chesterfield	Sir John Henry Palmer, Bart.
The Earl of Cardigan	Sir George Robinson, Bart.
The Earl Ferrers	Sir [illegible], Bart.
The Earl of [illegible]	Sir George H. Beaumont, Bart.
The Earl of Scarborough	Sir Robert [illegible], Bart.
The Earl of Harborough	Sir [illegible], M.P.
The Earl Spencer, K.G.	Sir Gerard N. Noel, Bart. M.P.
The Earl Howe	Sir Edmund C. Hartopp, Bart.
Lord Charles Manners, M.P.	Sir [illegible], Bart.
Lord Robert Manners, M.P.	Sir Charles [illegible], Bart. M.P.
Viscount Maynard	Sir Henry Halford, Bart.
Lord Grey	Sir Frederick G. Fowke, Bart.
Viscount Tamworth	The Archdeacon of Leicester
The Lord Bishop of Lincoln	George A. Legh Keck, Esq. M.P.
The Lord Bishop of Ely	Robert Otway Cave, Esq. M.P.
Lord [illegible]	Henry Wood, Esq. Mayor of Leicester
Sir George Crewe, Bart.	

There were three performances in the church, and two evening concerts in the assembly rooms, for which all the principal performers of the metropolis, both vocal and instrumental, were engaged. Mr. F. Cramer led, and Mr. Greatorex was the conductor. The profits are to be applied to the use of the Infirmary, the Lunatic Asylum, and the Fever House: and we rejoice to find that the undertaking proved eminently successful.

The Committee of management had many difficulties to contend with out of the ordinary course of things; for at a very short period before the performance, Miss Paton was compelled to relinquish her engagement, from severe indisposition, and Miss Stephens was prevented from attending by the death of her father. Thus deprived of two very principal performers, the committee procured the best substitute they could find, by immediately engaging Mad. Caradori, and we know upon very liberal terms. We are ever among the first to appreciate and acknowledge her merits; but we must take leave to say that in "Angels ever bright and fair," and "I know that my Redeemer liveth," she was greatly inferior to Miss Stephens. In the accompanied recitative, however, we must justly add, that in "Let the bright Seraphim," as well as in all her Italian pieces, she was very successful, and highly applauded.

Another misfortune was occasioned by the non-attendance of M. de Bériot: and here again the committee exerted themselves with promptitude to prevent the disappointment from being felt, by engaging Kiesewetter. But we are sorry to say that this highly-talented performer, whose health has suffered much, and has long been gradually declining, became so ill on the road that he was obliged to be left at Northampton; but he resumed his journey and ultimately arrived at the place of his destination. Being announced to play at each of the evening concerts, he was supported into the orchestra, feeble and exhausted, and though the audience humanely and most feelingly would have dispensed with his performance, and even entreated him not to play, yet he persisted. A seat was provided for him; he sat and went through his concerto. But alas, poor Kiesewetter!—'twas but the flashing, mounting of the expiring lamp—the pale light of the moon, compared with the dazzling brilliance of the sun! Every attention was shown him by his brother professors, and also by many ladies of rank and distinction, who not only supplied him every day with all kinds of fruit, but made a subscription purse of fifty guineas, and presented him with it in the most delicate manner.

Braham was in fine voice, and never sang better. Vaughan was, as he always is, chaste and correct; and we consider we cannot pay him a greater compliment than by saying so. Phillips—"Say what empire shall be taken?"—[illegible] was equally [illegible]: indeed he seems to have no competitor. For [illegible], although we know not why, appears to be totally neglected. Mad. Pasta, with all her talent, will not, we apprehend, add one more laurel to her brow by singing at Musical Festivals. On the Opera stage she is seen and heard to great advantage: there she is truly great; but as a concert singer we do not hesitate to say that we have often heard better.

Of the eminent instrumental performers, Lindley, Nicholson, and Willman, as usual, delighted the audience. The symphonies and overtures were performed with a spirit and precision which, out of London, we have seldom heard equalled, never excelled.—A very material part in the getting up an oratorio, or performance of sacred music in the church, is the providing a strong, efficient, and well-disciplined choral band: this, in the present instance, was well attended to, and we are bound in justice to say that we have seldom heard choruses go so well.

We cannot close our remarks without bestowing our praise on Mr. Gardiner for his indefatigable zeal and persevering spirit. To him, principally, the inhabitants of Leicester are indebted, not only for originally projecting the Festival and carrying it into effect, but also for its ultimate success.

We cannot, however, applaud either the taste or judgment which he displayed in the change he presumed to make in Handel's song, "What passion cannot music raise and quell?" The composer wrote it for a *treble* voice, with an obligato accompaniment for the *violoncello*. Mr. Gardiner had the indiscretion to give the vocal part to a *bass* voice, and the obligato *violoncello* part, (moving almost entirely in semiquavers) to the *horn!* We should as soon have thought of accompanying "Sweet Bird" on the trumpet. That so gross a violation of the great composer's design, of musical taste, and of common sense, should have been permitted, is very discreditable to the committee of managers,—if they took any share in the business—and ought to have been strenuously resisted by them; and not them only, but also by Mr. Greatorex, who really is a man of excellent sense and judgment, therefore must have been thoroughly convinced of the folly, nay (for we will not mince the matter) the impertinence, of such an alteration.

Worcester Music Meeting

The hundred and fourth meeting of the three choirs of Worcester, Hereford, and Gloucester was held at the first of these cities, on Tuesday, Wednesday, and Thursday, the 11th, 12th, and 13th of September.

Patron—The King.

President—Duke of Beaufort, K. G., Lord Lieutenant of the County of Gloucester.

Vice Presidents,

The Earl of Coventry, Lord Lieut. of the County of Worcester.
The Earl Somers, Lord Lieut. of the County of Hereford.
The Bishop of Worcester.
The Bishop of Hereford.
The Bishop of Gloucester.
The Marquess of Worcester.
The Earl of Plymouth.
The Earl of Hardwicke, K. G.
The Earl Bathurst, K. G.
The Earl of Harrowby.
The Earl of Beauchamp.
The Earl of Mountnorris.
Viscount Dudley and Ward.
Viscount Sydney.
Viscount Deerhurst.
Viscount Lismore.
Viscount Valentia.
Lord Stuart.
Lord Foley.
Lord Dynevor.
Lord Rodney.
Lord Sherborne.
Lord Northwick.

Stewards—The Earl of Beauchamp, Sir Christopher Sidney Smith, Bart., James Taylor, Esq., the Dean of Worcester, the Rev. Dr. Card, and the Rev. Thomas Oldham.

Principal Vocal Performers—Madame Pasta, Miss Stephens, Mrs. W. Knyvett, Madame Caradori Allan, Mr. Braham, Mr. Phillips, Mr. W. Knyvett, Mr. Vaughan, Mr. E. Shelton, Mr. Hawes, Mr. Holloway, and Signor Zuchelli.

Principal Instrumental Performers—Leader of the Band, Mr. F. Cramer; Messrs. Marshall, Ashley, Lindley, Dragonetti, Mackintosh, Nicholson, Lang, Willman, Platt, Harper, Harrison, Jenkinson; Organ, Mr. Mutlow; Piano-forte, Dr. Clarke Whitfeld.

Conductor, Mr. Charles Clarke.

On Tuesday morning, at the Cathedral, a sermon was preached by the Rev. W. F. Hook, (son of the dean of Worcester, and grandson to Mr. Hook who, for many years, was the successful composer of songs at Vauxhall Gardens,) in which he pleaded for the widows and orphans, (to whom the *profits* of the meeting, if any, as well as the several donations which were collected at the door as the company left the church, are appropriated,) and advocated the cause of charity with a degree of earnestness and zeal that reflects the highest credit on him, both as a man and a divine. In the course of the service was performed the overture to *Esther*, the *Grand Dettingen Te Deum* (Handel), Dr. Boyce's anthem "Blessed is He," (in which was introduced the favourite duet "Here shall soft charity repair,") and Handel's coronation anthem, "Zadock the Priest." The merits of these several compositions are so well known that it is unnecessary to dwell on them; nor did anything very worthy of remark occur in the performance. Suffice it to say they all went off well.

On TUESDAY EVENING, at the COLLEGE HALL.

ACT I.

Overture (*Prometheus.*)	*Beethoven.*
Verse and Chorus, "God save the King."	
Ballad, Mr. Phillips, "The Maid of Llanwellyn,"	*M.S.*
Duet, Madame Pasta, and Signor Zuchelli, "In di tutto"	*Mosca.*
Song, Miss Stephens, "Rest, Warrior, rest."	
Concerto Clarionet, Mr. Willman.	
Scena, Madame Caradori Allan Recit. "E Susanna, non vien!" Aria, "Dove sono." (*Figaro.*)	*Mozart.*
Duet, Miss Stephens and Mr. Braham, "When thy bosom."	*Braham.*
Scena, Madame Pasta, "O come rapida,"	*Meyerbeer.*
Sestetto, Madame Caradori Allan, Miss Stephens, Mrs. W. Knyvett, Mr. Vaughan, Mr. Phillips, and Signor Zuchelli, "Alla bella Despinetta." (*Così fan tutte.*)	*Mozart.*

ACT II.

Sinfonia, (E flat)	*Mozart.*
Aria, Madame Caradori Allan, "Una voce poco fa," (*Il Barbiere di Seviglia.*)	*Rossini.*
Trio, Mrs. W. Knyvett, Mr. Vaughan, and Mr. Phillips, "There is a bloom."	*Knyvett.*
Cantata, Mr. Braham, (*Alexis,*) (Violoncello Obligato, Mr. Lindley.)	*Dr. Pepusch.*
Duet, Madame Pasta and Madame Caradori Allan, "Sull' aria," (*Figaro.*)	*Mozart.*
Song, Signor Zuchelli, "Non più andrai," (*Figaro.*)	*Mozart.*
Glee, Miss Stephens, Messrs. Knyvett, Vaughan and Phillips, "The last glimpse of Erin," Harmonized by	*Sir J. Stevenson.*
Scena, Madame Pasta (*Tancredi,*) Recit. "O Patria," Aria, "Di tanti palpiti,"	*Rossini.*
Finale Instrumental,	*Haydn.*

Beethoven's overture (*Prometheus*) and Mozart's fine sinfonia (E flat) were performed in a very masterly style. Mr. Clarke, the conductor had, much to his credit, provided an excellent instrumental band, principally from London, which was capable in every department, of doing justice to those great authors whose works were chosen. Worcester is noted for its attachment to royalty, and "*God save the King*" was welcomed accordingly. Phillips sang his ballad "The Maid of Llanwellyn," as he does everything else, well; but even with his singing it will never become popular. The Italian duet, "In di tutto," by Mad. Pasta and Signor Zuchelli, was very well, and that is all we can say of it. Miss Stephens's simple "Rest, Warrior, rest," produced a much greater effect on the audience. This was her first appearance in public since the death of her father; it is needless to say that she was much applauded. Willman's concerto on the clarinet was a rich treat to the Worcester people, and they enjoyed it exceedingly. Mad. Caradori's aria, "Dove sono," was decidedly the best vocal performance of the evening. We wish Mr. Braham would confine his duet, "When thy bosom," to the theatre; it does well in the opera to which it belongs, but is not so well suited to a concert room. In the second act Zuchelli was encored in "Non più andrai," and sang it admirably. Mr. Braham sang "Alexis;" but Lindley's accompaniment (as it always has done and always will do) robs the singer of his deserved laurel.

On *WEDNESDAY MORNING*, Sept. 18, at the *CATHEDRAL*.

THE MESSIAH,

With the Additional Accompaniments, by Mozart.

The only novelty in this performance was Signor Zuchelli's singing "Thus saith the Lord," and the air "But who may abide," in the first part; and "The Trumpet shall sound," in the third part. We have no hesitation in saying, that we do not like him in either. In fact, they both were failures. He himself seemed to feel it so, and if he be wise, and consult his reputation, he will not attempt them a second time. He does not understand the author; and we doubt much whether he had studied what he had to sing, so much as he ought to have done. Nor can we approve the judgment of the conductor (if it were his doing) in allotting to him any portion of English sacred music. In singing "I know that my Redeemer liveth," Miss Stephens, when she came to the words, "and though worms destroy this body," was visibly much affected, occasioned, probably, by the recollection of her father's recent death. The audience gave her every support that plaudits can bestow, and she finished the song to their entire satisfaction.

On *WEDNESDAY EVENING*, at the *COLLEGE HALL*.

ACT I.

Overture (*Il Flauto Magico*.)	*Mozart.*
Glee, Miss Stephens, Mrs. Knyvett, Messrs. Knyvett, Vaughan, and Phillips, "Blest pair of Syrens,"	*Smith.*
Ballad, Mr. Vaughan, "The boatmen shout,"	*Attwood.*
Duet, Madame Caradori Allan, and Signor Zuchelli, "Dunque io son,"	*Rossini.*
Aria, Madame Pasta, "[illegible]" ([illegible])	*Rossini.*
Concerto Violoncello, Mr. Lindley.	
Song, Mr. Braham, "Battle of the Angels,"	*Bishop.*
Trio, Madame Pasta, Madame Caradori Allan, and Mrs. W. Knyvett, "Giovinetto Cavalier,"	*Meyerbeer.*
Song, Signor Zuchelli, "[illegible]" (*Cenerentola*)	*Rossini.*
Grand Finale, Madame Caradori Allan, Miss Stephens, Mrs. W. Knyvett, Mr. Vaughan, Mr. Phillips, and Signor Zuchelli, "Dove son," (*Cosi fan tutte*,)	*Mozart.*

ACT II.

Overture. (*Freischütz*.)	*Weber.*
Ballad, Mr. Phillips, "Oh no we never mention her,"	*French Melody.*
Duet, Madame Pasta and Mr. Braham, "[illegible]" (*Tancredi*.)	*Rossini.*
Song, Miss Stephens, "Sweet bird," (Flute Obligato, Mr. Nicholson.)	*Handel.*
Glee, Messrs. Knyvett, Vaughan, and Phillips, "Who comes so dark,"	*Callcott.*
Aria, Madame Caradori Allan, "Sommo ciel," and Variations. (Violin Obligato, Mr. F. Cramer.)	*Pacini.*
Round, Mrs. W. Knyvett, Mr. Knyvett, Mr. Vaughan, and Mr. Phillips, "Yes, 'tis the Indian drum," ([illegible].)	*Bishop.*
Aria, Madame Pasta, "[illegible],"	*[illegible].*
Finale (instrumental)	*Romberg.*

Mozart's overture to *Il Flauto Magico* (the best, perhaps, that ever was composed) was excellently well performed, as was also Weber's overture to the *Freischutz*; the latter being the greatest novelty (never having been performed at Worcester before) received a stranger's welcome. "The Boatmen shout," a very pleasing ballad by Attwood, was sung admirably by the chaste and unaffected Vaughan. The concerted Italian pieces were very well performed, as was also Mad. Caradori's aria "Sommo ciel," with an obligato accompaniment for the violin, in which she was ably supported by Mr. F. Cramer. Phillips was encored in the sweetly-pleasing French Melody, "Oh no we never mention her;" and Bishop's round, "Yes, 'tis the Indian drum," was well sung, and much applauded. This was the best of the three evening concerts.

On *THURSDAY MORNING*, Sept. 19, at the *CATHEDRAL*.

PART I.

Introduction and Chorus, "Ye sons of Israel"	*Handel.*
Song, Mrs. W. Knyvett, "[illegible]"	
Song, Signor Zuchelli, "He layeth the beams," (*Redemption*)	
Chorus, "Cherubim and Seraphim"	
Recit. Mr. Braham, "Deeper and deeper," (*Jephtha*)	
Air, "Waft her Angels"	
Recit. Miss Stephens, "Ye sacred Priests"	
Song, "Farewell, ye limpid springs"	
Chorus, "Then round about" (*Samson*)	
Air, Madame Caradori Allan, "Gratias agimus tibi," (Clarionet obligato, Mr. Willman)	*Guglielmi.*
Song, Mr. Phillips, "O God of truth," (*Solomon*,)	*Handel.*
Chorus, "Welcome mighty King," (*Saul*)	
Recit. and Aria, Madame Pasta, "Ah! parlate," (*Sacrifizio d'Abramo*)	*Cimarosa.*
Recit. Mr. Vaughan, "'Tis well, six times the Lord"	
March, (*Joshua*)	*Handel.*
Song, Mr. Vaughan, and	
Chorus, "Glory to God"	

PART II.

PALESTINE.

Written by the late Bishop Heber,

Composed by Dr. Crotch, and performed by his special permission.

PART III.

Overture	*Chard.*
Song, Mr. Knyvett, "Return, O God of Hosts"	*Handel.*
Offertorio, MS (accompanied by Dr. Chard on the Organ)	*Dr. Chard.*
Solo, Mr. Phillips, "The Hymn was sung"	
Quartet, Chorus, "[illegible]"	
Song, Madame Caradori Allan, "Laudate Dominum"	*Mozart.*
Grand Chorus, "The arm of the Lord," (introduced by Mr. Gardiner in the Oratorio of *Judah*)	*Haydn.*
Recit. Mr. Vaughan, "To Heaven's Almighty King," (*Judas Maccabæus*)	*Handel.*
Air, "O Liberty," (Violoncello Obligato, Mr. Lindley)	
Quartet, Miss Stephens, Mrs. W. Knyvett, Mr. Vaughan, and Mr. Phillips, and	*Pergolesi.*
Chorus, "Gloria in excelsis"	
Song, Signor Zuchelli, "Ah rammenta," (*Mosè*)	*Rossini.*
Luther's Hymn, Mr. Braham and Chorus.	
Preghiera, Madame Pasta, "[illegible],"	*Zingarelli.*
Recit. Miss Stephens, "But bright Cecilia"	*Handel.*
Air and Chorus, "As from the power"	
Grand Chorus, "The dead shall live"	

The music this morning formed a most excellent selection. Zuchelli, in "He layeth the beams," was rather better than in the "Messiah;" still, however, we repeat, this is not his style; he is not at home in it. Nothing can surpass Braham's "Deeper and deeper still." Who will efface the "deep" impression this recitative never fails to make by the cadence with which he ends the following air, "Waft her Angels?" Miss Stephens's "Farewell, ye limpid springs," is every thing that can be wished. The [illegible] and inimitable chorus, "Glory to God," was well performed. The parts selected from Palestine were judicious: there was but one fault—it was too long. "Is this thy peace and city," was admirably and feelingly given by Phillips. The chorus, "Let Sions tell," may be compared to the happiest efforts of the greatest masters. The air and semi-chorus, "In frantic converse," and the quartett, "Lo! star-led chiefs," are equally beautiful. The oftener the music of this oratorio is performed, the more will it please; and we trust that it will, in future, be more frequently before the public.

Dr. Chard's offertorio, in the third part, is an original and meritorious composition. It shows the author to be a man of talent, and upon this occasion we have no doubt he was highly gratified at hearing this offspring of his genius so well performed. "The arm of the Lord," (Haydn) introduced by Mr. Gardiner in the compiled oratorio, *Judah*, is a magnificent composition. Signor Zuchelli sang "Ah [illegible]" (Mosè), which only proved that Rossini's music is not fit for the church. The morning's performance finished with Handel's overpowering chorus, "The dead shall live."

On *THURSDAY EVENING*, at the *COLLEGE HALL*.

Act I.

Overture (*Euryanthe*,)	*Weber.*
Song, Mrs. Knyvett, "Bid me not forget."	*Knyvett.*
Duet, Madame Caradori Allan and Mr. Braham, "Ah se puoi così lasciarmi."	*Rossini.*
Aria, Madame Pasta, "[illegible],"	*[illegible]*
Concerto, Flute, Mr. Nicholson.	
Song, Miss Stephens, "I've been roaming."	
Duet, Madame Pasta and Signor Zuchelli, "[illegible]"	*[illegible]*
Ballad, Mr. Phillips, "Oh! 'tis the stilly night,"	
Recit. Madame Caradori Allan, "Mea culpa."	
Aria, "Batti, batti." (*Il Don Giovanni*.) (Violoncello Obligato, Mr. Lindley.)	*Mozart.*
Finale ([illegible]) "[illegible]," the Solo parts by Mr. Braham and Mr. Vaughan	*Mozart.*

Act II.

Overture (*Anacreon*,)	*Cherubini.*
Song, Signor Zuchelli, "Ah se [illegible]."	*Rossini.*
Duet, Madame Pasta and Madame Caradori Allan, "Dunque mio bene."	*Zingarelli.*
Song, Mr. Braham, "Blue Bonnets."	
Opera Scene, "[illegible]," Mrs. W. Knyvett, Mr. Knyvett, Mr. Braham, Mr. Vaughan, and Mr. Phillips	*Dr. Clarke Whitfeld.*
Recit. Madame Pasta, "Tranquillo io sono," Aria, "Ombra adorata." (*Romeo e Giulietta*.)	*Zingarelli.*
Duet, Madame Caradori Allan and Signor Zuchelli and Chorus, "Giovinette che fate all' amore." (*Il Don Giovanni*.)	*Mozart.*
Verse and Chorus, "God save the King."	

The first eight bars of Weber's *Euryanthe* carries every thing before it: it is irresistible. *Anacreon*, though a fine composition, is now so hackneyed, that we have nothing new to say of it. Nicholson's concerto on the flute was a masterly performance, and he well deserved the applause he received. Of the vocal pieces that evening, Miss Stephens's "I've been roaming," and Phillips's "Oh! 'tis the stilly Night," were both encored. Mad. Pasta was at home in "Ombra adorata"—indeed it would be rather extraordinary were she not, for she has sung it in every place during the last three or four years, and in London, we calculate, at least five hundred times. We earnestly recommend vocal performers, Italians more particularly, to enlarge their repertoire: the best things in the world tire the most patient ears by such eternal repetitions.

The receipts were as under:—

FOR THE CHARITY.

	£	s.	d.	£	s.	d.
Tuesday	279	3	6			
Wednesday	300	0	0			
Thursday	474	12	10½			
				1053	16	4½

RECEIPTS FOR ADMISSION.

	£	s.	d.	£	s.	d.
Tuesday.—At the Cathedral, [illegible] Choir Tickets, and [illegible] Gallery	194	5	0			
At the Concert, [illegible] Tickets	391	7	0			
At the Ball, [illegible] Tickets	17	10	0			
				[illegible]	0	0
Wednesday.—At the Cathedral, [illegible] Choir Tickets, and [illegible] Gallery	883	4	0			
At the Concert, [illegible]	617	12	0			
At the Ball, [illegible] Tickets	371	15	0			
				[illegible]	[illegible]	0
Thursday.—At the Cathedral, [illegible] Choir Tickets, and [illegible] Gallery	[illegible]	0	0			
At the Concert, [illegible] Tickets	[illegible]	10	0			
At the Ball, [illegible] Tickets	30	0	0			
				1780	6	0
				3940	17	0

The total receipts were therefore £4994, 13s. 4½d.

The following are the comparative receipts of 1824 and 1827:—

	1824 £	s.	d.	1827 £	s.	d.
Cathedral	£[illegible]	[illegible]	6	[illegible]	[illegible]	6
College Hall	[illegible]	10	0	[illegible]	19	6
Ball	[illegible]	0	0	[illegible]	11	0
Collections for the Charity	694	11	11½	1053	16	4½
	2792	2	5½	4994	13	4½

	1824 £	s.	d.	1827 £	s.	d.	Increase. £	s.	d.
For Admissions	£2097	10	6	3940	17	0	1843	6	6
For the Charity	694	11	11½	1053	16	4½	359	4	5

The Collection this year exceeds that made in 1788, when the Royal Family attended the Meeting, by £[illegible] 14s. 10½d.

Oxford Musical Festival.

THE founders and benefactors of the University of Oxford are annually commemorated, a week before the conclusion of Trinity Term, and once in three years grand musical performances increase the splendour and attraction of the celebration, or *Encænia*.

This being the third year since the last great music-meeting, performances on a very extensive scale were given on the 26th, 27th, and 28th of June, in the Sheldonian Theatre, which were not only attended by the heads of colleges, their families, and all the university then residing, but by a more than usually large assemblage of visitors from London, and, indeed, most parts of the kingdom.

The principal performers engaged on this occasion were,—Madame Pasta, Miss Stephens, Madame Caradori Allan, Mrs. W. Knyvett, Mr. Vaughan, Sig. Curioni, Messrs. W. Knyvett, Taylor (of Norwich), and Phillips.

Amongst the instrumental performers were Mr. F. Cramer (leader), M. de Beriot, for concertos, Mr. Marshall (principal second violin), Messrs. Lindley, Dragonetti, R. Ashley, Nicholson, Willman, Ling, Mackintosh, Harper, Mariotti, and Jenkinson.

Dr. Crotch, the University Professor of Music, conducted.

On Tuesday, June the 26th, the Governors of the Radcliffe Infirmary proceeded to St. Mary's Church at eleven o'clock, where their service was performed, assisted by most of the principal singers, and the instrumental band. Dr. Orlando Gibbons's fine service in F, Handel's anthem, "When the ear heard him," the 100th Psalm, and the Coronation Anthem, "Zadock the Priest," were given with striking effect.

At half past four o'clock in the afternoon of the same day, the sacred oratorio of *Palestine*, written by the late Bishop of Calcutta (which gained the university prize in 1803), and composed by Dr. Crotch, was performed to an audience of 1,400 persons. Ample justice was done to this admirable work, though the absence of Mrs. Salmon, who formerly took the principal soprano part, was sensibly felt.

On Wednesday, the 27th, at the same place and hour, a Grand Miscellaneous Concert was given, consisting of the following pieces:—

Act I.

First and Fourth Movements of *The Dettingen Te Deum*	*Handel.*
Song, Mrs. Knyvett, "What though I trace"	*Handel.*
Aria, Mad. Pasta, "Ah! come rapida," (*Il Crociato*)	*Meyerbeer.*
Chorus, and Quartet, "Benedictus," from the *Requiem*	*Mozart.*
Recit. and Air, Mad. Caradori, "With verdure clad," (*Creation*)	*Haydn.*
Song, Mr. Vaughan, "Softly rise," (*Solomon*)	*Dr. Boyce.*
Quartetto, "Crudele sospetto," (*Donna del Lago*) .	*Rossini.*

Concerto, Violin, M. de Beriot	*Rode & de Beriot.*
Glee, "Oh! [illegible]," with double chorus	*Dr. Clarke.*
Aria, Mad. Pasta, "Palpita, incerto," (*Otello*)	*Rossini.*
Chorus, "The Lord shall reign"	*Handel.*

Act II.

Symphony	*A. Romberg.*
Recit. ed Aria, "Deh! parlate"	*Cimarosa.*
Hymn adapted to English words, "Glory, praise"	*Mozart.*
Aria, Mr. Phillips, "Lascia amor" (*Orlando*)	*Handel.*
Terzetto, "Soave sia il vento," (*Così fan tutte*)	*Mozart.*
Song, Miss Stephens, "Let the bright Seraphim"	*Handel.*
Duetto, "Dunque il mio ben" (*Romeo e Giulietta*)	*Zingarelli.*
Chorus, "The arm of the Lord"	*Haydn.*
Glee, "Thou art beautiful"	*Dr. Callcott.*
Song, Mad. Pasta, "Lungi dal caro ben"	*Pacini.*
Song, Signor Curioni, "Va, [illegible] amor"	*Carafa.*
Finale to the first Act of *Tancredi*	*Rossini.*
Chorus, "Hallelujah to the Father"	*Beethoven.*

The classical portion of this performance gave decidedly the most pleasure; the newest gained the most applause. This distinction our readers will easily understand. Madame Pasta is not herself in the concert-room, and the aria of Pacini was intolerably dull, though her air from *Otello* was admirably sung. Mrs. Knyvett's "What tho' I trace" is a most finished performance. Had she but an *i* or an *a* at the end of her name, she would be eulogized in the most inflated, extravagant terms. Signor Curioni was in good voice. Madame Caradori in the duet pleased us much; in the aria of Cimarosa, she wanted both energy and strength: she sang it in a "pretty style," as an Oxford editor with unintentional correctness describes her performance of it. Phillips's "Lascia amor" is one of his best efforts. De Beriot played charmingly; but what a pity it is that he will always perform the same thing. Miss Stephens, in "Let the bright seraphim," gave great satisfaction; and the two glees were relished by all who do not think it necessary to admire Italian music exclusively.

Thursday, June 27th, Second Grand Miscellaneous Concert. Same place and hour.

Act I.

Overture, *Zauberflöte*	*Mozart.*
Quartetto, "Placido è il mar," (*Idomeneo*)	*Mozart.*
Recit. and Aria, "Dove sono," (*Figaro*)	*Mozart.*
Recit. and Song, "Revenge! Timotheus cries"	*Handel.*
Duetto, Mad. Pasta and Sig. Curioni, "Ravvisa che veggo," (*Ricciardo e Zoraide*)	*Rossini.*
Song, Mad. Caradori, "Gratias agimus"	*Guglielmi.*
National Hymn (Composed for the Emperor of Germany)	*Haydn.*
Aria, Sig. Curioni	*Pacini.*
Concerto, Violin, M. de Beriot	*Viotti.*
Glee, "First part of Spring"	*Stafford Smith.*
Recit. ed Aria, "Che farò senza Euridice" (*Orfeo*)	*Gluck.*
Chorus, "Gloria in excelsis"	*Pergolesi.*

Act II.

Overture, *Euryanthe*	*Weber.*
Song, Miss Stephens, "Pious orgies"	*Handel.*
Glee, "O snatch me swift"	*Dr. Callcott.*
Aria, Mad. Caradori, "Batti, batti," (*Don Giovanni*)	*Mozart.*
Recit. ed Aria, Mad. Pasta, "Ombra adorata," (*Romeo e Giulietta*)	*Zingarelli.*
Duetto, "Amor possente nome," (*Armida*)	*Rossini.*
Motet, "O God! when thou appearest"	*Mozart.*
Song, Mrs. Knyvett, "Agnus Dei"	*Mozart.*
Cantata, Mr. Vaughan, *Alexis*	*Dr. Pepusch.*
Terzetto, "Giovinetto Cavalier," (*Il Crociato*)	*Meyerbeer.*
Song, Miss Stephens, "Lo! here the gentle lark"	*Bishop.*
Aria, Mad. Pasta, "Tu che accendi," (*Tancredi*)	*Rossini.*
Finale, "Alla bella Despinetta," (*Così fan tutte*)	*Mozart.*
Chorus, "Hallelujah"	*Handel.*

Mad. Pasta was not at home in "Dove sono;" she however made full amends in "Che farò." We confess ourselves quite satiated with both "Ombra adorata," and "Di tanti palpiti," particularly the latter: how those whose memories have not absolutely failed them, can bear to hear it so eternally, is a question which we could only answer by what might be thought an incivility; for Oxford is not like York, Liverpool, or Edinburgh; there can hardly be an individual in that university, who has not heard the whole scena from *Tancredi* over and over again. Curioni must choose better music than Pacini's, or he will soon lose the public favour. Miss Stephens's "Pious orgies" was the best performance in that concert. Mad. Caradori in "Gratias agimus" was not so successful as in "Batti, batti." The latter obtained and merited an encore. This sort of air is exactly suited to her gentle manner and limited power. Dr. Pepusch's *Alexis* was delightfully executed by the inimitable Lindley, and very well accompanied by Mr. Vaughan—for thus it should be stated. Stafford Smith's Glee,—a *chef d'œuvre!*—and Callcott's, were executed in a most perfect manner. The approbation these excited was of the silent kind. The true connoisseur is never noisy. M. de Beriot played one of Viotti's best concertos in a most masterly style; but surely he abridged and altered parts of it? The orchestral pieces went off exceedingly well, all things considered. We must not expect to hear the Philharmonic Concert equalled in the provinces, when we cannot hear any thing like it, even in London, out of the very society itself.

We learn with pleasure that these performances have proved no less successful to those who undertook the risk, than, upon the whole, satisfactory to the university and the crowd of visitors which supported them. The expenses in the vocal department were heavy; but until managers come to some strong and general resolution to limit the demands of singers, foreign ones particularly, they must make up their minds, in most cases, to consider music-meetings as BENEFITS FOR THE *principal* PERFORMERS.

C. C. C.

Review of Music.

A Selection of SCOTTISH MELODIES, *with Symphonies and Accompaniments, by* C. G. [illegible], *and characteristic Words by George Linley, Esq.* (Goulding and D'Almaine, *London and Edinburgh.*)

THE great, and, according to our taste, the unrivalled beauty of the Scottish airs, sufficiently accounts for the many forms in which they have appeared. Not to go further back, it is now about five-and-thirty years since Mr. G. Thompson, of Edinburgh, made a new selection, and engaged Pleyel to add symphonies and accompaniments to them, which he then published in so complete a manner, that they served as a model for most of the works of a similar kind that have subsequently appeared. The immediate and deserved success of these encouraged the same spirited editor to procure the assistance of Haydn, Kozeluch, and, finally, Beethoven, in adding to the collection, which at length reached to five, if not six, folio volumes, decorated by some clever, well-engraved designs, and still more enriched by the poetry of the tender, pathetic, and original Burns, together with valuable contributions from Walter Scott, Campbell, Joanna Baillie, Mrs. John Hunter, and others. The great drawback of the work is its price, which now forbids its purchase, except by the wealthy.

Smith's SCOTTISH MINSTREL is an excellent publication, but upon a plan widely differing from that just mentioned. Mr. Smith gives the original melodies, with a essential as accompaniments, but they both are so perfectly simple that the merest tyros may play them at first sight.

VOCAL.

The Singing Primer, *or Rudiments of Solfeggi, with Exercises in the principal Major and Minor Keys*, by **William Carnaby**, Mus. D. (Cramer and Co., 201, *Regent Street*.)

Dr. Carnaby's object in this elementary work, has been (he tells us in a short preface) so to generalize "the principles of the vocal art, as to prepare the learner for any style that his taste may ultimately lead him to adopt;" though he does not intend that it should "supersede those [illegible] which a skilful master adapts to the various capacities and tempers of his pupils." This he has effected by giving the diatonic scale in various keys, the chromatic scale, intervals, exemplifications of the different ornaments used in vocal music, and clear explanations of the characters and terms, together with an abundance of useful exercises. The exercises are simple, easy, and full of that pure, delicate taste which characterizes the English school. These have the usual syllables, or *sol-faing*, inserted under each note; and the author is of opinion with us, that the key-note should always take the first syllable of the series, Do. In modulating, however, he does not change the *sol-faing* with the key, which is to be regretted: for though he hereby spares the learner some little immediate trouble, he creates for him more future labour; he only postpones the evil day; it being next to impossible to become a ready and an accomplished singer without a thorough knowledge of the keys, and of the rules by which they are governed.

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1. **Motett** *for five voices*, "*De profundis clamavi*," *with an arranged Piano Forte accompaniment, composed by* J. Mc Murdie, Mus. Bac. (Cramer and Co.)
2. **Duet**, "The Fairy Vale Bells," *from Lilian of the Vale, by* G. Darley, Esq.; *sung by* Mr. Braham *and* Mr. Horn; *composed by the latter.* (Willis and Co., 55, *St. James's Street, and Dublin.*)
3. **Duet**, "Mr. and Mrs. Smith," *the words and music by* William Ball. (*Same Publishers.*)
4. **Song**, "The breaking of the Day," *composed by* Charles E. Horn. (Goulding and D'Almaine.)
5. **Canzonetta**, "The singing Bee," *the poetry by* Domenico Wanante, *composed by* W. Kirby. (*Same Publishers.*)
6. **Song**, "Come buy my Cherries," *adapted to a melody by* Sir John Stevenson, *by* C. E. Horn. (Willis and Co.)
7. **Comic Song**, *translated from the German, and composed by* J. Mc Murdie, Mus. Bac. (Cramer and Co.)

Mr. Mc Murdie's *De profundis* is in two movements; the first slow, in plain counterpoint, and the second a fugue on a very common subject. The whole of this is correct, but cold: it is a work of labour, and wants the animating touch of genius.

No. 2 is a pleasing composition: the short motivo, page 3, with its suspended discords, in a style that is now now become nearly forgotten, is delightful to the educated ear. The rest depends for effect more on a constantly moving, unceasing accompaniment, than for any thing that pretends to novelty. This is inscribed to Mr. Braham, "as a small tribute to his splendid talents," a circumstance which we should not mention, but to record Mr. Horn's discrimination, his candour and liberality.

No. 3 is an exceedingly pleasant duet: both words and music are entitled to considerable praise; the former for their true good humour, and the latter for appropriateness of melody and neatness of rhythm. In provincial theatres, and in cheerful parties of every description, this "Matrimonial Duet," as the author calls it, may be rendered very serviceable.

No. 4 is a hunting-song,—a sort of composition once very common, now become rare,—for a bass voice. The melody is well set to the words, and the whole is unpretending.

Of No. 5 we can only say, that the words deserve better music; not that we mean to reproach the musical construction of the song; we only intend to say that it shows no mark of either taste or talent, while the verses [illegible] both.

No. 6 is Sir John Stevenson's exquisitely beautiful Round, "Come buy my Cherries," arranged as a song for a soprano voice. There is too much of a rattling accompaniment to this: had it been broken by a few holding notes, or by anything that would have relieved the sameness, the effect would have been very much improved. It altogether, however, makes a pleasing song.

No. 7, without having the right to claim any praise on the score of originality, is very appropriately set; the words are well accented, and the whole is in exceedingly good taste.

₊ *Mr.* [illegible] *Treatise; "Original Songs to German Melodies;" Mr.* [illegible] *airs from Faust, as Duets for the Pianoforte; and some Flute Music, are necessarily omitted this month; our printer not being able to find room for them; and the general rule which we have established being, to publish our reviews of works according to the order in which we receive them.*

Foreign Musical Report.

VIENNA.

Karnthnerthor Theater.—Pacini's fourth and last promised opera was produced here on the 14th of last month (August). It was the *L'Ultimo giorno di Pompei*, the same in which Madame Fodor exerted herself, but to little effect, at Naples. It was given for the benefit of the composer, and of course there was an overflowing house. The principal character was sustained by the Signora Tosi. Madame Lalande having returned to Paris, her part was but ill supplied by the new singer. We had heard that during the short season of her late engagement at Venice she had been troubled with an obstinate hoarseness, and as this had unfortunately accompanied her hither, we could form no accurate judgment of her powers of voice. The music of this new opera, if not entirely after our own heart, would doubtless be so to the heart of a modern; but in more than half of it one is stunned by a large Janissary band. In fact, the [illegible] of the whole work, the most [illegible], are shown in [illegible] of the [illegible] making the most entertaining and dazzling decorations. Nothing could be more beautiful than the scenery and decorations of the piece, particularly that description of the destruction of Pompeii, which do great credit to the talents of our excellent scene-painter, De Pian; and nothing more cold and spiritless than a complete whole of the music, which all the efforts of Lablache and [illegible] were unable to sustain. The contrast between the powers of the painter and the music was in the highest degree striking. On the first night, all circumstances considered,

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

PARIS.

[illegible]

[illegible]

[illegible] particularly distinguished herself in the character of [illegible].

On the 11th [illegible], composed by [illegible], was performed at the Théâtre Italien, [illegible]

H. R. H. the Prince of Orange presented [illegible] on her departure from the Netherlands, composed of diamonds and other precious stones.

[illegible]

[illegible] returned to Paris.

[illegible]

[illegible] Académie Royale de Musique.

[illegible]

[illegible]

[illegible]

[illegible]

MISCELLANEA.

We learn that [illegible] of Stuttgard, has nearly completed his romantic opera, Der Vampyr, which is founded upon the tale of that name, once attributed to Lord Byron, [illegible]

[illegible]

There is in the British Museum a copy of a Treatise on Thorough Bass, [illegible]

[illegible]

[illegible]

[illegible]

[illegible]

MEMOIR OF FELICE GIARDINI

[illegible]

is, Giardini, that, though you are continually receiving such large sums for your professional exertions, yet you are always poor?"—"My good friend, Mr. Madan," replied Giardini, "I will tell you the plain, honest truth I candidly confess, that I never in my life had five guineas in my pocket, but I had a fever till they were gone."

He composed an oratorio founded on the history of Ruth, which used to be annually performed in the chapel of the Lock-hospital, for the benefit of the charity. This composition proved his thorough knowledge of good orchestral effect, but upon the whole was certainly rather characterized by the smooth and the pleasing, than by the sublime.

Giardini was not remarkable for depth of musical erudition; in melody, he was always happy; in harmony, frequently defective and meagre.

When it was told the late Dr. Boyce, (that Colossus of harmony,) that Giardini professed to teach composition in *twenty* lessons, the Doctor archly observed, "All that *he* knows of composition he might teach in *ten*."

LIST OF GIARDINI'S WORKS.

Rosmira, an opera seria, 1757.

Enea e Lavinia, an opera seria, 1763.

Cleonice, a pasticcio; and *Il Re Pastore*.

Of the three first the principal parts were by Giardini, the last was entirely his. Several of the airs from these operas were published in London.

Ruth, an oratorio, composed for the Lock-hospital.

Six Italian duets for two Soprano voices, published at *Leipzic*, 1762.

Several single Airs and Songs published in London.

Of his instrumental compositions the following have been published:—

1. Œuvre de Quintetti, *Paris*, 1780.
2. Œuvre de Quatuors, *Paris*, 1751.
3. Œuvre de Duos, *London*, 1750.
4. Sonates pour le Violon, *London*, 1761.
5. Œuvre de Trios, *Paris*, 1784.
6. Six Sonatas for the Harpsichord, *London*, 1778.

To Signor Testori, a soprano singer of ability, who accompanied him to Russia, he left in manuscript,

1. A collection of Trios, entitled *Trios de famille*.
2. Sonatas de Violon.
3. Œuvre de Sonates d'alto, avec accompagnement de Guitarre.

ON ITALIAN SINGING AS ADAPTED TO THE ENGLISH STYLE.

To the Editor *of the* Harmonicon.

Sir, *Marylebone, October 17, 1827*

I lately read in the *Examiner* a letter from Signor D. Crivelli, claiming to be considered as the real Simon Pure, the genuine master of a Miss Grant, who made her debût at Drury lane Theatre a few days ago. Several teachers contend for the honour of having instructed Madame Pasta, though I believe she learnt nothing from any one of them, and is mainly indebted for her skill to her own talent, observation, and study. I doubt whether so many will rush forward to avow themselves as the persons to whom the young lady in question owes her musical education; but I could fain ask Signor Crivelli, whether she did not receive lessons from Madame Regnaudin and Signor Velluti?

As to whether the Italian or English style of singing is best adapted to the English stage, I think there can be no question. The good English style, founded on the Italian, when this latter was in a much purer state than at present, is more suited to our national theatres than the extravagant, frippery manner which now prevails in Italy, where music of all kinds is fast hastening to decay.

Signor Crivelli mentions, with an air of triumph, the names of Mrs. Geesin, Miss Graddon, and Miss Atkinson. The first of these was born and educated in Scotland. Her father and instructor, Signor Natale Corri, was, it is true, an Italian, but one formed in the classic schools of his country, and not tainted by any of the lost taste of modern, degenerate Italy. She, as Rosa Corri, pleased quite as much on her first appearance, as she has done since her return to the stage. Miss Graddon is under great obligations to nature for a rich voice; she may yet become indebted to art: and Miss Atkinson, it seems, is too young for public performance, even at the Surry Theatre! Signor Crivelli, therefore, in spite of his self-complacency, has not so firm a ground to stand on as he imagines, and an attack on the English school, however indirect and concealed, would have come with a better grace from an Italian living on the fruits of his labour abroad, than from one whose dependence is wholly on this country. And here, if I might take the liberty, I would ask Signor Crivelli, what is his school, and what experience he had had in teaching singing before he had the good luck to be employed at the Royal Academy of Music?

I coincide in opinion with Mr. Braham, as stated by Signor Crivelli in the letter to which I have alluded, that the Italian style, (the *latest* I mean) "will not do for the English stage;" nor would it do any where else, if love of novelty, in a certain class, did not triumph over their judgment and better taste.

Your obedient Servant,

Cantor.

AN INTERESTING MUSICAL DISCOVERY.

Misled by an error that lately found its way into the Literary Gazette, several journals have spoken of a discovery *recently* made in the Bibliothèque du Roi, at Paris, of the MSS. of Guillaume de Machault, a French musician of the thirteenth century, in which, among other things, is a mass, in four parts, composed for the consecration of Charles V. of France, in 1364. The fact is, it was in 1810 that this discovery was made, for which the musical world is indebted to the researches of M. Perne, a learned theorist, and an excellent composer.* The mass in question was translated by M. Perne into the modern character; it is considered as one of the most ancient musical compositions in four parts extant. In 1814, the same gentleman read at the Institute, a memoir relative to this work, as well as respecting the notation of the twelfth, thirteenth, and fourteenth centuries. He is also the author of six tables of notations, by means of which the key to the whole of the music of these distant ages may be readily found.

An important discovery has, however, been recently made among the *Manuscrits du Roi*,† in the Royal Library at Paris, of four collections of songs and other pieces, by a troubadour, of the name of Adam de le Hale, known also by the appellation of *le Bossu d'Arras*, on account of his deformity, and the place of his nativity. The period of his birth appears to have been about the year 1240. He at first took the ecclesiastical habit, but the inconstancy of his disposition soon made him lay it aside. It is he himself who has given us these details, in an adieu to his native town, entitled *C'est li congies Adam d'Aras*, a poem published by M. Méon, in his new edition of the *Fabliaux de Barbazan*, t. i., p. 106. Adam de le Hale married a young maiden of his native town, who, during the term of courtship, appeared to possess all the united charms of her sex, but for whom, in his caprice, he conceived the strongest aversion after marriage. Her he deserted, went to reside at Paris, and entered the suite of Robert, Comte d'Artois. This prince having, in 1282, followed the Duc d'Alençon, whom Philippe-le-Hardi had sent to the relief of his uncle, the Duc d'Anjou, King of Naples, in order to avenge himself of the outrage offered in the Sicilian Vespers, Adam accompanied him in the expedition. Upon the death of the King of Naples, in 1285, the Comte d'Artois was named regent of the kingdom, and did not return to France till the month of September, 1287. During this period, Adam de le Hale died at Naples, as appears in the species of drama entitled, *Le Jeu du Pélerin*, which is attributed to Jean Bodel, of Arras, a contemporary of Adam.

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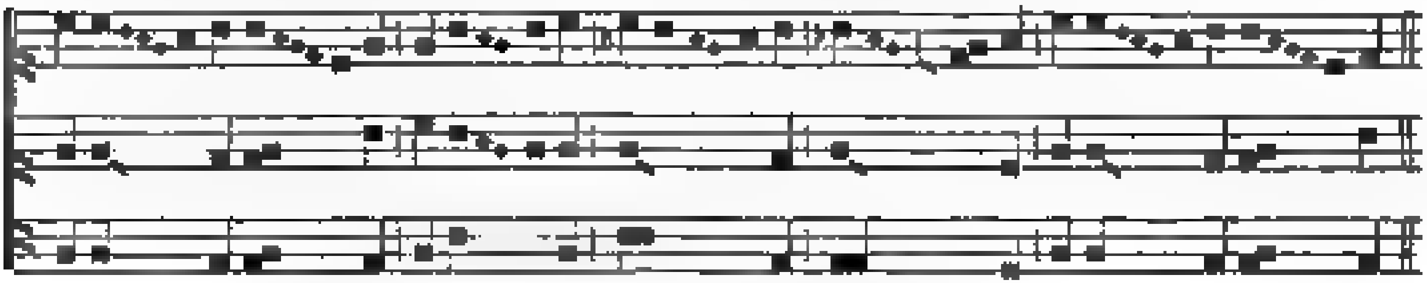
* An account of it is to be found in the *Dictionnaire des Musiciens*; art. *Machault*.

† Nos. 65 and 66, *Fonds de Cangé*; No. 2771, *Fonds de la Vallière*; and No. 7609, *Ancien Fonds*.

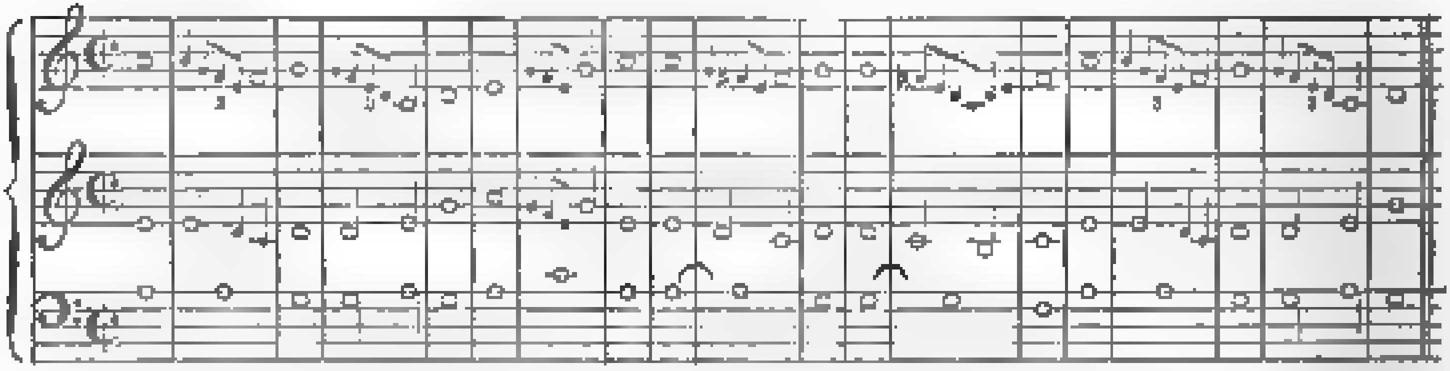
Like all the troubadours of the twelfth and thirteenth centuries, Adam de le Hale was both a poet and a musician. He particularly excelled in the song, of which the MSS. present a great number with notes, particularly that marked 2736, which is highly important to musical history, as containing twelve songs for three voices, and six motets. This precious relic, which is of the commencement of the thirteenth century, presents us with some of the most ancient compositions known, of more than two parts. The songs have the form of the rondeau, and are entitled, *Li rondel Adam*. Their form is not simply that of the ecclesiastical *diaphonia*,—in other words, an assemblage of voices proceeding by equal notes, and forming an uninterrupted series of fifths and octaves—like those of which examples are seen in the writings of Gui d'Arezzo, and his successors. It is true that we find in them various successive fifths and octaves, but intermingled with thirds and sixths, in contrary motion, and in combinations which are not without a certain degree of elegance. It cannot be denied, that the music is full of errors, and coarse, but it is a first step towards something better; it is a natural intermediary between the *diaphonia*, properly so called, and compositions more advanced towards refinement. The necessity of these first ameliorations was felt; but as no example of anything superior was known, they were still ignorant in what it consisted.

It may be interesting to our readers to see a specimen of one of Adam de le Hale's songs for three voices, with a translation into modern notes:—

SONG, for Three Voices, Composed by ADAM DE LE HALE, *from MS. No. 2736, in the Bibliothèque du Roi.*


Tant con je vi - - - vrai n'a-me - - - rai, au - - - - - trui que vous ja n'en par - ti - - - rai.

Translation of the above into modern Notes.


Tant con je vi vrai n'a - me - rai au - - - (trui) que - - - vous ja n'en par ti - - - rai*.

The motets of this troubadour also present us with several remarkable peculiarities. They are composed of the plain-chant of a hymn or anthem, set as a base to Latin words, upon which two other voices make a sort of florid counterpoint, and, what strikingly shows the taste of those barbarous times, the upper parts are to French words, which words are a love-song. These motets were sung in processions. Sometimes the motet is founded on a single phrase of plain-song, which is repeated ten or twelve times to a ground base, a kind of invention which was believed to be much more modern.

Of the last of the manuscripts above-mentioned, suffice it to say, that it would of itself have been enough to ensure immortality to its author, and yet, till the present day, his name has been unknown to musicians. We speak of the most ancient comic opera known to exist, and of which he is the author; it is entitled, *Le Jeu de Robin et de Marion.* Such is the interest which this work has excited, that the Society of the *Bibliophiles*‡ of Paris have had an impression taken, to the number of twenty-five copies, to be distributed among its members. It is an octavo volume of a hundred pages, for which the musical characters were expressly cast by M. Firmin Didot.

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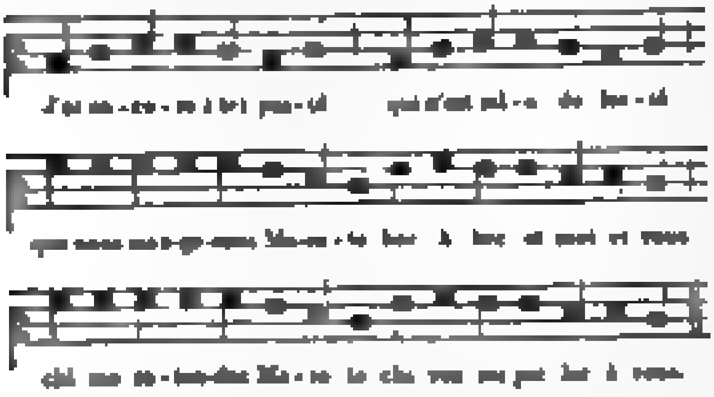
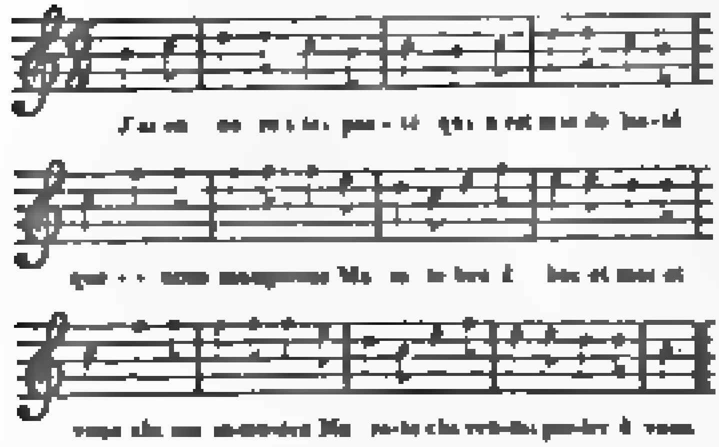
* Tant que je vivrai, je n'aimerai que vous. Jamais je ne changerai.

This piece, which has twelve dramatis personæ, is, as has already been stated, a comic opera, divided by scenes, in which the dialogue is intersected by songs. Marion is in love with Robin, and expresses her love in an air. There comes a knight who wishes to seduce her from her fidelity; she rejects his proposals, and declares that she will never love any other than Robin. The air which she sings in this situation is not without a certain grace. In a word, the music of this piece is not a dull and heavy psalmody, like the songs of Raoul de Coucy, of Gaces Brûlez, and the King of Navarre; it is a rhythmical song, the phrases of which are frequently regular, and correspond to each other. The reader may be enabled to form some idea of the composition from the following specimen:—

AIR, sung by Robin, in Le Jeu de Robin et de Marion.


J'ai en-co-re à tel pas-té qui n'est mi-e de las-té
que nous man-ge-rons Ma-ro-te bec à bec et moi et vous
chi me a-ten-dez Ma-ro-te chi ven-rai par-ler à vous.

Translation of the above into modern Notes.


J'ai en-co-re à tel pas-té qui n'est mie de las-té
que nous mangerons Ma-ro-te bec à bec et moi et
vous chi me a-ten-dez Ma-ro-te chi ven-rai par-ler à vous.

It would appear that this work was composed at Naples, about the year 1285, for the amusement of the court, which at that period consisted almost entirely of natives of France.

The superiority of Adam de la Hale's song over that of the troubadours, his contemporaries, the extent of his knowledge in the composition of music in several parts,—in a word, the place where he appears to have composed his best works, all would lead us to conjecture that he learnt from the Italians the principles of an art, which, at that time, were not even dreamed of in France. It would appear, too, that, in the following ages, the Gallo-Belgic musicians acquitted themselves of this obligation, by carrying among the Italians improvements in the art of song, of which they had no conception.

ON THE PERFORMANCE OF DRAMATIC SONG.

IN A LETTER BY CARL MARIA VON WEBER.

(LATELY PUBLISHED IN A GERMAN MUSICAL JOURNAL.)

PREFATORY OBSERVATIONS by the EDITOR of the *Allgemeine Musikalische Zeitung.*

THE late Carl Maria von Weber enjoyed the rare good fortune of seeing his works duly appreciated during his life-time. All the world, amateurs and artists, the connoisseur and the uninitiated, listened with delight to the original, beautiful, and energetic creations of his fancy, and talked of them with enthusiasm; hence the regret universally felt when so excellent a composer and not less excellent man, was called away to a more perfect state of existence. His last work does not, in spite of his increasing debility of body, betray any diminution of mental power; for the *Oberon*, if not marked by such strong traits as *Der Freischütz*, teems with higher poetic fancy, and breathes more beauty and sweetness, than any of his former operas. But they all bespeak the hand of a great master, who designs with boldness, and finishes with characteristic truth of effect. It is this individuality of character which renders it so difficult for performers to do justice to the conceptions of Weber. To this fact many can bear testimony, but none so effectually as those who have had opportunities of tracing the progress of any of his operas, from its first rehearsal to its perfect performance.

Impressed with this truth, and anxious that no means of attaining correctness should be neglected, M. Praeger, Music Director of the Leipsic theatre, was induced to write to Weber, when first bringing out his *Euryanthe*, to request of him a list of the true tempi of the respective pieces, marked according to Maelzel's Metronome. To this application Weber replied in the following letter, accompanied with the subjoined remarks.

We have before had occasion to cite the opinions of Weber on a question connected with his art*; that, and the specimens now given, make us look forward with no common interest to the promised autobiography of this highly-gifted musician. We have been assured by a gentleman who has perused a part of this posthumous work, that it contains a number of important disquisitions, and a development of Weber's views as an artist, which cannot fail to excite general interest in the musical world.

WEBER'S LETTER TO MUSIC-DIRECTOR PRAEGER.

DEAR SIR,

I should have attended to your wishes long ago, had not my numerous avocations engrossed the whole of my time. I beg you to accept my best acknowledgments for the warm interest you take in my opera. I have complied with your request in the best manner I could, and at the same time have ventured to subjoin a few remarks, in which I trust you will consider me as speaking merely in the character of a friend, and not as dictating

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‡ A society established in imitation of our *Roxburghe Club.*

* See a former Number of the HARMONICON.

[illegible]

Dear Sir,
With sincere esteem,
Yours, &c.
Dresden, March [illegible]   C. M. von Weber.

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

Carl Maria von Weber.

THE LEEDS PEOPLE versus THE TIMES NEWSPAPER.

To the Editor of the Harmonicon.

Sir,   Leeds, October [illegible]

I need not tell you that we have not had an opportunity of hearing Madame Pasta [illegible]

[illegible]

I am, Sir, &c.,   A [illegible]

Norwich Grand Musical Festival.

[illegible] Norfolk and Norwich Hospital.

[illegible]

[illegible]

[illegible]

The following programme will enable the reader to judge for himself, and may become, at some future period, an interesting and useful record.

WEDNESDAY MORNING, September 22d.

A SELECTION OF SACRED MUSIC.

PART I.

[illegible]

PART II.

[illegible]

PART III.

[illegible]

ON THURSDAY MORNING, September 23d.

THE MESSIAH

With the additional Accompaniments by Mozart.

ON FRIDAY MORNING, September 24th.

A Selection of Sacred Music.

PART I.

Overture—[illegible] Handel.

SELECTION FROM JEPHTHA.

Air, [illegible]

Chorus, "No more to Ammon's God."

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* [illegible]

+ [illegible]

Air, Mad. Caradori Allan, "Take the heart."
Recit., Mr. Vaughan, "[illegible]."
Chorus, "When his loud voice."
Air, Mr. Vaughan, "His mighty arm."
Chorus, "In glory high."
Recit. and Air, Mr. Braham, "Waft her Angels."
Recit. and Air, Miss Stephens, "Farewell ye limpid streams."
Air, Mr. Vaughan, "For ever blessed."
Chorus, "Ye House of Gilead."

PART II.

Grand Concerto, No. 11 — *Handel.*

SELECTION FROM WEBER'S MASS, in E *flat.*
(The First Time of Performance in this Country.)

Chorus, "Sanctus Dominus."
Quartet and Chorus, "Benedictus." The solos by Mad. Caradori Allan, Miss Farrar, Mr. Vaughan, and Sig. Zuchelli.
Chorus, "Hosanna in excelsis."
Recit. and Air, Miss Bacon, "From mighty Kings." (*Judas Maccabæus*) — *Handel.*
Motet, "Praise to Jehovah." The solos by Miss Stephens, Messrs. Terrail, Vaughan and Taylor — *Mozart.*

SELECTION from the FIRST PART of *THE CREATION.*

Recit. Mr. Taylor, "And God made the firmament."
Air, Miss Stephens, "The marvellous work."
Chorus, "And to the ethereal vaults."
Air, Signor Zuchelli, "Rolling in foaming billows."
Air, Mad. Caradori Allan, "With verdure clad."
Recit., Mr. Braham, "In splendour bright."
Grand Chorus, "The Heavens are telling."

PART III.

Double Chorus, "From the Censer." (*Solomon.*) — *Handel.*
Air, Miss Stephens, "Pious Orgies." (*Judas Macc.*) — *Handel.*
Recit. and Air, Mr. Braham, "Gentle Airs," acc. on the Violoncello, by Mr. Lindley. (*Athalia.*) — *Handel.*
Duet, Miss Bacon and Mr. Vaughan, "Te ergo quæsumus." (*Te Deum.*) — *Graun.*

SELECTION FROM HANDEL'S SACRED ORATORIO,
ISRAEL IN EGYPT.

Double Chorus, "He gave them hailstones."
Duet, Signor Zuchelli and Mr. Taylor, "The Lord is a man of war."
Double Chorus, "Thy right, O Lord."
Air, Miss Farrar, "Thou didst blow."
Recit. Mr. Vaughan, "For the Host of Pharaoh."
Solo, Miss Stephens, "Sing ye to the Lord."
Grand double Chorus, "The Lord shall reign."

FIRST MORNING.

Miss Farrar, a debutante, and, we believe, a pupil of Sir George Smart, sang, evidently under much embarrassment, the pretty song of "Wise men flattering," very respectably. Mr. Braham is, generally, a very great singer; sometimes, however, we discover an inequality in his performances. This morning he was quite himself, and in "Total Eclipse," displayed all that pathos for which he is so remarkable. The first novelty (for it was new to almost everybody) to which we shall direct our attention, is the MS. anthem composed by the late Thomas Linley, Esq., well known in the musical world as having been a very successful writer for the Theatre in the time of his son-in-law, Mr. Sheridan. The present work places him as a composer in a more elevated situation. We were, indeed, much pleased with it, and hope to hear it often. Signor Zuchelli, in an air from The Creation, "Now Heaven in fullest glory shone," did not realize our wishes; there was nothing in his performance above mediocrity. Mr. Taylor deserves thanks for having brought forward the selection from Haydn's Mass, No. 2; in the Solo allotted to him, he discovered true feeling, and a just conception of his author. We are very glad to find that Miss Bacon has not devoted herself exclusively to the Italian School; she possesses no ordinary talent, and must be considered as an acquisition. Her pronunciation of the words "Holy, holy, Lord God Almighty," was admirable. Handel has an abundance of good things adapted to her superior and full-toned voice.

Miss Stephens being indisposed, Mad. Caradori sang "Let the bright Seraphim," in a way that both astonished and delighted us. Harper's Trumpet accompaniment was most excellent. Nor must we omit to mention Mr. Willman's obligato Clarionet part to Mad. Caradori's "Gratias Agimus;" a more finished performance we never heard. Of the selection from the Oratorio of *Joseph*, by Mehul, we are inclined to give the preference to the opening choral hymn, "Let us adore him." Mad. Caradori's air, "When death with his cruel arm," is pleasing; but upon the whole, Mehul's composition does not exactly meet our notions of sacred, or oratorio, music.

SECOND MORNING.

THE MESSIAH.

Of the performance of this sublime Work, we have but little to remark; the compositions, as well as the styles of the principal singers in it, Miss Stephens, Mr. Braham, and Mr. Vaughan, are well known to our readers. Of Mad. Caradori's "*Rejoice greatly*," we should, perhaps, think more favourably, could we forget Mrs. Salmon. "If God be for us" has never been a very favourite song with public singers, and there has always been some difficulty in persuading any of the prima donnas to accept it, though it is a very charming song, and susceptible of much high-wrought expression. We were therefore glad to find it allotted on the present occasion to Miss Bacon, who, in every way, was found capable of doing it justice. We can neither congratulate M. Zuchelli, nor the Committee of Management who engaged him to sing in Handel's Oratorios, on his success in "But who may abide the day of his coming." He is a man of merit on the stage, but in an orchestra is nothing. He appeared conscious of this himself; and we trust that, in future, he will confine himself to Italian songs and concerted pieces for the evening concerts, where, to say the least of him, he is very useful. In sacred music he proved himself vastly inferior to Mr. Edward Taylor of Norwich. Out of five bass songs in the *Messiah*, Mr. Taylor sang four, and Signor Zuchelli one—yet, such is the rage for giving large sums of money to foreigners, that, we understand the Signor received at least four times as much as ever is paid to any English bass singer*!

Of the Selection from *Jephtha*, on the Third Morning, we must particularly notice two airs, which are not so frequently before the public as they ought to be. The first, "Take the Heart," by Mad. Caradori; the second, "For ever blessed," a delicious morceau, by Mr. Vaughan; both were very well sung. Braham's "Deeper and deeper still" would be perfect, were he to abandon the cadence by which he never fails to conclude the following air. Handel's 11th Grand Concerto was exceedingly well performed by Mr. F. Cramer; in the execution of the old masters, and as leader of an orchestra, he has no competitor. Miss Farrar sang the very lovely air, "Thou didst blow," tolerably well. Mackintosh's Bassoon in the accompaniment, was delicious. But this song was composed for a tenor, though in the score it is printed in the treble clef, and is much better adapted to the former. Braham or Vaughan would have done it justice. The splendid chorus, "The Lord shall reign," in which the blended powers of this numerous Choral and Instrumental Band produced a wonderful effect, finished the morning's performance.

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* The committee therefore might have had both Phillips and Bellamy for one-half what they paid to Zuchelli singly. There are a few items in the account of payments to principal singers engaged at this festival, which have excited some suspicion.

The following are the Programs of the Three Evening Concerts.

FIRST MISCELLANEOUS CONCERT,

Tuesday Evening, September 18th.

PART I.

Grand Sinfonia, No. 5	*Haydn.*
"God save the King," Verse by the principal singers, and Chorus.	
Glee, Messrs. Terrail, Vaughan, Whall, and Taylor, "Go, idle boy."	*Dr. Callcott.*
Scena ed Aria, Miss Bacon, "Bel raggio"	*Rossini.*
Song, Mr. Vaughan, "The Adieu"	*Attwood.*
Duetto, Mad. Pasta and Mr. Braham, "Ah se de' mali miei"	*Rossini.*
Terzetto, Mad. Caradori Allan, Sig. Zuchelli, and Mr. Taylor, "O nume benefico"	*Rossini.*
Song, Miss Stephens, "Rest, Warrior, rest"	*Kelly.*
Aria, Mad. Pasta, "Ah! come rapida"	*Meyerbeer.*
Sestetto, Mad. Caradori Allan, Miss Bacon, Miss Farrar, Mr. Braham, Signor Zuchelli, and Mr. Taylor, "Alla bella Despinetta." (*Così fan tutte.*)	*Mozart.*

PART II.

Overture (*Euryanthe.*)	*Weber.*
Ballad, Miss Stephens, "O no we never mention her."	
Scena, Mr. Braham, "O 'tis a glorious sight"	*Weber.*
Recit. ed Aria, Madame Pasta, "Ombra adorata"	*Zingarelli.*
Duet, Miss Stephens and Mr. Braham, "When thy bosom"	*Braham.*
Quartet, "Over the dark blue waters," Miss Stephens, Miss Farrar, Mr. Braham, and Mr. Taylor	*Weber.*
Aria, Mad. Caradori Allan, "Batti, batti, O bel Masetto." Violoncello obligato, Mr. Lindley	*Mozart.*
Duetto, Mad. Pasta and Miss Bacon, (and Chorus) "[illegible]"	*Rossini.*
Aria, Sig. Zuchelli, "Ah! se destarti in seno"	*Rossini.*
Finale to the Second Act of *Tancredi*, Mad. Caradori Allan, Miss Bacon, Miss Farrar, Mr. Vaughan, Mr. Taylor, and Chorus	*Rossini.*

SECOND MISCELLANEOUS CONCERT,

Wednesday Evening, September 19th.

PART I.

Sinfonia (*Jupiter.*)	*Mozart.*
Trio, Miss Bacon, Mr. Vaughan, and Mr. Taylor, "The Flocks shall leave the mountains"	*Handel.*
Recit. and Air, Miss Stephens, "Sweet Bird," accompanied on the Violin by Mr. F. Cramer	*Handel.*
Song, Mr. Taylor, "[illegible]"	*Dr. Callcott.*
Duetto, Mad. Pasta and Sig. Zuchelli, "Io di tutto"	*Mosca.*
Aria, Mad. Caradori Allan, "Una voce poco fa"	*Rossini.*
Concerto Violoncello, Mr. Lindley	*Lindley.*
Scena, Mr. Braham, "Qual suono"	*Zingarelli.*
Recit. ed Aria, Mad. Pasta, "Che faro"	*Gluck.*
Terzetto, Mad. Caradori Allan, Mr. Braham, and Sig. Zuchelli, "Ah quel colpo"	*Rossini.*

PART II.

Overture (*Anacreon.*)	*Cherubini.*
Rondo e Romanza, Miss Bacon, "Notte tremenda." Harp and Flute Obligato, Mr. Chipp, and Mr. Card	*Mercadante.*
Aria, Sig. Zuchelli, "Non più andrai"	*Mozart.*
Duetto, Mad. Pasta and Mad. Caradori Allan, "Dunque mio bene"	*Zingarelli.*
Song, Mr. Braham, "Alfred"	*Braham.*
Song, Miss Stephens, "I've been roaming"	*Horn.*
Duetto, Mr. Braham, and Sig. Zuchelli, "All' idea"	*Rossini.*
Aria, Mad. Pasta, "Lungi dal caro ben"	*Pacini.*
Finale, "Tu è ver?" (*Tito.*) The solos by Mr. Braham, and Mr. Vaughan	*Mozart.*

THIRD MISCELLANEOUS CONCERT,

Thursday Evening, September 20th.

PART I.

Sinfonia in C	*Beethoven.*
Glee, Miss Stephens, Miss Farrar, Messrs. Terrail, Vaughan, and Taylor, "Now the bright morning star"	*Rev. R. Greville.*
Cavatina, Mad. Caradori Allan, "Sommo Ciel" Violino obligato, Mr. F. Cramer	*Pacini.*
Duetto, Miss Bacon and Mr. Braham, "Ah se puoi"	*Rossini.*
Song, Miss Stephens, "Lo, here the gentle lark," accompanied on the Flute by Mr. Card	*Bishop.*
Concerto Violin, Master Blagrove (Pupil of the Royal Academy of Music)	*Rode.*
Aria, Mad. Pasta, "Il soave e bel contento"	*Pacini.*
Aria, Sig. Zuchelli, "Ah [illegible]"	*Rossini.*
Finale to the First Act of *Tancredi*, "Ciel che feci," Mad. Pasta, Mad. Caradori Allan, Miss Farrar, Mr. Braham, Mr. Taylor, and Sig. Zuchelli, with Chorus	*Rossini.*

PART II.

Overture (*Der Freischütz.*)	*Weber.*
Duetto, Mad. Caradori Allan and Mr. Braham, "Non partir"	*Mayer.*
Aria, Miss Bacon, "Fermate [illegible]"	*Cimarosa.*
Duetto, Mad. Pasta and Sig. Zuchelli, "[illegible]"	*Paer.*
Cantata, Mr. Vaughan, "Alexis," accompanied on the Violoncello by Mr. Lindley	*Dr. Pepusch.*
Scena, Mr. Braham, "[illegible] no longer"	*Weber.*
Scena, Mad. Pasta, "O Patria"	*Rossini.*
Overture (*Prometheus.*)	*Beethoven.*

We have already devoted so much space to this article, that we have but little room for remarks on the Evening Concerts. Miss Bacon was very successful in the scena "Bel raggio," and in the tantalizing romanza, "Notte tremenda," we would much rather hear her than her master Velluti. Miss Stephens (as will be seen by the bill of fare) has adopted the pretty ballad from the French Melodies, "O no, we never mention her," which she certainly sung very sweetly. But her being encored in it, should not remove from her the impropriety of singing it, unless the words are adapted to her sex. Mad. Pasta's song, "Ombra adorata," and the scena, "O Patria," please every where, though dreadfully hackneyed. These, she certainly sings very finely. Yet in this truly great and admirable, as her admirers may think how they may, as we have before heard of another performer, a striking inequality; and, if we felt quite safe from being thought heretics, we would gently whisper that, occasionally, she might, at Norwich, have sung better in tune.

It would be unpardonable to close our account of this Festival, without noticing the orchestra, by which the overtures and symphonies were so ably executed; and though there were some weak hands amongst the provincial professors, yet all the principal parts were well filled by staunch London performers. This department is frequently undervalued, sometimes totally overlooked; yet we will venture to assert that, making allowance for the great advantage which song has over mere sound, by the sentiment contained in the words, and by also allowance for the ease with which vocal music is understood, orchestral performances are commonly the most perfect, and, to the scientific judge, the most pleasing.

The singer, doubtless, is the great object of attraction, because, by the aid of words, what he performs is more within the reach of popular comprehension; yet let the knowledge and talent of the instrumentalist be brought fairly into comparison, and they will be found to be at least equal to those of the vocalist, often far superior, though his emoluments bear no proportion. But, such is the nature of fashionable justice—while a fair share of the "solid pudding" is denied him, he does not even gain that just proportion of "empty praise" to which both his labour and ability entitle him.

The following has been sent us as a correct account of the number of persons that attended the several performances.

First Morning		940	First Evening		1834
2d	ditto	1421	2d	ditto	1482
3d	ditto	1881	3d	ditto	1870

Liverpool Grand Musical Festival.

In the short period of [illegible] [illegible]

[illegible]

Conductor, Sir George Smart.

The following are programmes of the respective Morning and Evening performances.

On Tuesday Evening, October [illegible], at the New Amphitheatre, a Miscellaneous Concert. Leader of the Band, Mr. F. Cramer.

PART I.

[illegible]

On Thursday Evening, October [illegible], a Second Miscellaneous Concert. Leader of the Band, Mr. Mori.

PART I.

[illegible]

PART II.

[illegible]

On Wednesday Morning, a Selection of Sacred Music.

PART I.

THE FIRST PART OF THE CREATION.

[illegible]

PART II.

[illegible]

Air, Mrs. W. Knyvett, "What tho' I trace." — *Handel.*
Air, Mr. E. Taylor, "Rise, thou Dunstan." — Callcott.
Chorus, "No more to Ammon's God," (*Jephtha*) — *Handel.*
Recit., Mr. Braham, "Deeper and deeper still," and Air, "Waft her, Angels." — *Handel.*
Recit. and Air, Miss Stephens, "Farewell, ye limpid Streams." — *Handel.*
Recit. & Air, Mr. Phillips, "The Storm of Death." — *Sir J. Stevenson.*
Recit. ed Aria, Madame Pasta, "Deh! Parlate." — Cimarosa.
Recit., Mr. Vaughan, "'Tis well, six times the Lord"
March
Air, Mr. Vaughan, and Chorus, "Glory to God." — *Handel.*

PART III.

Chorus, "The arm of the Lord is upon them." — *Haydn.*

A SELECTION FROM *JUDAS MACCABÆUS.*

Recit., Mr. E. Taylor, "Not vain is all this Storm of Grief."
Air, Miss Stephens, "Pious orgies."
Recit. (acc.) and Air, Mr. Phillips, "Arm, arm, ye Brave."
Chorus, "We come in bright Array."
Recit. and Air, Mr. Vaughan, "O Liberty," accompanied on the Violoncello by Mr. Lindley.
Recit. and Duet, Mrs. W. Knyvett and Miss Wilkinson, "O lovely Peace."
Recit. (acc.) Mr. Vaughan, "We come."
Trio, Mr. Terrail, Mr. Vaughan, and Mr. E. Taylor, with Double Chorus and Chorus, "Disdainful of Danger."
Air, Miss Farrar, "Wise men flattering."
Recit. and Air, Mr. Braham, "Sound an Alarm."
Chorus, "We hear."
Recit., Mr. Phillips, "See [illegible] the Camp we come."
Trio, Mrs. W. Knyvett, Miss Farrar and Mr. Terrail, and Duet, Miss Stephens and Miss Wilkinson, and Chorus, "See the conquering Hero comes."
March.
Grand Chorus, "Sing unto God."
The Solo parts by Mr. Terrail and Mr. Vaughan.

On Thursday morning, October 4th.

THE MESSIAH.

With the Additional Accompaniments by Mozart.

On Friday Morning, October 5th, a Selection of Sacred Music.

PART I.

Overture to the occasional Oratorio — *Handel.*

SELECTION FROM MEHUL'S ORATORIO *JOSEPH.*
(Adapted to English Words, by E. Taylor, Esq.)

Hymn, "Let us adore him."
Air, Miss Farrar, "When death with his cruel arm."
Duet, Mrs. W. Knyvett and Mr. E. Taylor, "O thou, thy Father's consolation."
Chorus, "O thou our Maker." The Solo Parts by Mr. Braham, Mr. Vaughan, and Mr. E. Taylor.
Recit. and Air, Mr. Vaughan, "Tune your Harps," Oboe Obligato, Mr. Ling.

FROM THE *REQUIEM*, MOZART.

Chorus, "Rex tremendæ."
Quartett, Miss Stephens, Mr. Terrail, Mr. Braham, and Mr. Phillips, "Recordare."
Chorus, "Hosannah in excelsis."

FROM *SAMSON.*

Recit. and Air, Mr. Braham, "Total eclipse."
Recit. and Air, Miss Wilkinson, "Return, O God of Hosts."
Air, Mr. Phillips, "Honour and Arms."
Air, Miss Stephens, "Let the bright Seraphim."
(Trumpet Obligato, Mr. Harper.)
"Let their Celestial Concerts all unite."

PART II.

Coronation Anthem, "I was glad." — *Attwood.*
Motet, Mr. Phillips, "Methinks I hear."
Double Chor., Mrs. W. Knyvett, Mr. Terrail, Mr. Vaughan and Mr. E. Taylor — *Dr. Crotch.*
Recit. and Air, Mr. Braham, "Gentle Airs," accompanied on the Violoncello by Mr. Lindley.
Quartett, Miss Stephens, Mr. Terrail, Mr. Vaughan, and Mr. E. Taylor, "Lo! star-led Chiefs." — *Dr. Crotch.*
Air, Mrs. W. Knyvett, "Holy, Holy." — *Handel.*
Motet, "O God, when thou appearest." — *Mozart.*
(The Solo Parts by Miss Stephens, Miss Farrar, Mr. Vaughan, and Mr. Phillips.)
Aria, Madame Pasta, "Gratias agimus." Clarionet Obligato, Mr. Willman. — *Guglielmi.*
Recit., Miss Stephens, "But bright Cecilia."
Solo, "As from the power."
Chorus, "The dead shall live." — *Handel.*

PART III.

Double Chorus, "From the Censer." — *Handel.*
Hymn, Miss Stephens, "Thou art, O God."
Air, Miss Wilkinson, "O Lord, have mercy upon me." — *Pergolesi.*
Luther's Hymn, Mr. Braham, and Chorus.
(Trumpet Obligato, Mr. Harper.)

SELECTION FROM *ISRAEL IN EGYPT.*

Recit., Mr. Vaughan, "Yet Pharaoh still exalted his proud head."
Double Chorus, "He gave them hailstones."
Chorus, "He sent a thick Darkness."
Recit. (acc.) Miss Farrar, "Hail, holy light."
Chorus, "He rebuked the Red sea."
Chorus, "He led them through the deep."
Chorus, "But the Waters overwhelmed."
Duet, Mr. Phillips and Mr. E. Taylor, "The Lord is a Man of War."
Chorus, "The Lord shall reign."
Recit., Mr. Braham, "For the Host of Pharaoh."
Solo, Miss Stephens, "Sing ye to the Lord."
Grand Double Chorus, "The horse and his rider."

Having thus put our readers in possession of the several bills of fare, we now offer some observations on the performances of the various pieces, commencing with the Evening Concerts in the Amphitheatre, a spacious, handsome newly erected building, admirably constructed to accommodate and display a large assembly, though not equally favourable to the propagation of sound. This is doubtless, one reason, why the concerts, upon the whole, went off rather languidly, and without exciting that feeling in the audience which is always the best stimulus to the exertions of the performer. Another and a stronger reason for the indifference which seemed to prevail, is, that Madame Pasta, whose name and powers had been advertised and trumpeted about with extraordinary industry and zeal, and from whom, therefore, something little short of the marvellous was expected,—and who, by-the-bye, was so enormously paid—evidently did not answer the expectations that had been raised. We will not say that hers was a complete failure, but certainly it was not an eminently successful appearance. There is a warm heartedness in a British audience, which almost invariably leads them to applaud and encourage a performer new to them; yet Madame Pasta, in her very first song,—a favourite one too, "Ombra Adorata,"—was not greeted by a single encore. "Di tanti palpiti" was, however, called for a second time; and likewise "[illegible]," though we candidly avow that we have heard the latter much better sung. The buffo, Sig. de Begnis, clearly made the greatest impression, and in both his songs the first night, was loudly encored. We are not disposed to censure the good people of Liverpool on this account: doubtless they had some sufficient reasons for being so merry over Signor de Begnis every third year; and he, most assuredly, has been long enough in England to know the old adage, "Let them laugh that win." Miss Wilkinson was warmly and deservedly applauded in the Italian recitative and air composed by J. Lodge, Esq. This gentleman is, we understand, the son of a highly respectable merchant at Liverpool, and has found time to blend the study of music with his other pursuits at Oxford; and though his composition is decidedly in the manner of Rossini, yet it possesses much merit, and reflects credit on the young amateur. Mr. Braham's "[illegible]," with Lindley's bewitching accompaniment, and Miss Stephens's "Lo! here the gentle Lark," with Nicholson's brilliant obligato flute part, were

[illegible]

rigidly employed for provincial meetings. "There is something in this more than natural, if philosophy could find it out."

It is intended to hold the Liverpool Festival, in future, triennially, instead of every four years.

The gross receipts of the Lancaster, Worcester, Norwich, and Liverpool meetings, amount to about [illegible].

A meeting of the Directors of the Festival Concert room, which is now the property of the four [illegible] at York, Leeds, Hull, and Sheffield, was held at York on the [illegible] of November, — present, His Grace the Archbishop, the Very Rev. the Dean, the Rev. W. H. Dixon, F. Chaloner, J. Pemberton, J. [illegible], B. Hall and J. [illegible], Esqrs.; at which it was resolved that the [illegible] Festival [illegible] be held in the week preceding [illegible], 18[illegible], and that it should be conducted on the same scale of magnitude and performance as [illegible], with four morning [illegible] and three evening concerts, commencing with a ball on Monday, Sept. [illegible], and closing with a fancy dress ball on the Friday. A statement reporting that engagements have been already entered into with several of the principal vocalists on [illegible] terms [illegible]. The other festivals expected to take place in the ensuing year are Hereford, Bath, Derby, Manchester, Portsmouth, Salisbury, and Edinburgh.

Review of Music.

Six Original Italian Ariettas, with a Piano-Forte accompaniment, composed by G. G. Ferrari. (Willis and Co., 55, St. James's-street.)

It is delightful to meet with a new Italian composition that is not strongly tinctured with Rossinism. The success, the deserved success, of the "Swan of Pesaro," as the French call the reigning favourite, has tempted nearly every one of his countrymen to adopt his style so far as they are able [illegible] his defects, and [illegible] from the [illegible] of the Rossini school [illegible] the present moment, are far inferior to [illegible] those modern productions of Italy to which we [illegible] of mere [illegible].

But [illegible] there are exceptions, and Mr. Ferrari is one; he is among the few who are too independent to stoop to fame on the [illegible] of others; he has risen to a respectable height by his own unaided strength, and has [illegible] the power of maintaining his elevation without having recourse to means which [illegible] from his own [illegible] and [illegible] that of the [illegible]. The present work is a proof of [illegible] the [illegible] of R[illegible] are, and though [illegible], [illegible] not [illegible] Mr. F.'s [illegible] what he has [illegible] in his own, and [illegible] that he [illegible] unaltered, and his [illegible] of [illegible] undiminished.

A [illegible] of these compositions might have taken the more dignified name of *Aria* (or *Aire*); the [illegible] afford to three of them is but a proof of the author's [illegible], for they have [illegible] to be viewed in a higher light. The first, *Amor Platonico*, is one of those [illegible] compositions, [illegible] expressive of the words, and in every way worthy of notice. It describes the state of a mind powerfully moved by a passion which the sufferer does not understand, but exclaims

[illegible]

[illegible]

It is, however, that which experienced people would be apt to call undisguised love, [illegible] the epithet *Platonic* altogether. The music [illegible] all agitation, full of [illegible] notes, broken [illegible], and sudden changes, denoting the alternations of hope and fear. There is a fine passage of [illegible] at page 3, and a charming succession of chords on the [illegible] page, to which we would call the attention of the [illegible].

The second, [illegible], is a much more [illegible], but the former is a very flowing, pleasing melody, [illegible] both to sing and to understand. In this is an unexpected [illegible] from the key of F to [illegible], page 10, which is well introduced. The third, *L'Speranza*, with a [illegible] of [illegible] adequately [illegible] to the poetry, but not [illegible] much regard. The fourth, [illegible] a *Lilla*, a [illegible] requiring a [illegible] and [illegible] [illegible] of an [illegible] Donna *Vaghezza*. A [illegible] of the latter may [illegible] be found in Mozart's *Figaro*. There is a great deal of [illegible] in this, and no small share of ingenuity. The [illegible] and *Pon-tenella* [illegible] rhythm. The [illegible] but there [illegible] of the others. The sixth, *La Farfalla* [illegible], would [illegible] Del [illegible] indeed it [illegible], [illegible], [illegible] the best and [illegible] of Ferrari. It is a [illegible], but [illegible] calculated for the [illegible].

The [illegible] of [illegible] accompaniments show the experience and judgment of the composer; [illegible] the poetry, [illegible] good [illegible] the use of [illegible], and [illegible] the singer [illegible] the [illegible] which they are called upon to perform.

Prefixed to these Ariettas are the words printed on a separate page; a most useful practice, [illegible] that it were universally adopted.

Original Songs, [illegible] and adapted to German Melodies, by F. [illegible] ([illegible], 155, New Bond-street.)

The author of these songs, [illegible] the [illegible], we understand, [illegible] the [illegible] but as he has thought it right to [illegible], it is not for us to [illegible]. The [illegible] consists of [illegible] there [illegible], but two are assigned to [illegible] the [illegible]. [illegible], and [illegible] (Romance of [illegible] Marie) [illegible] and [illegible] (from [illegible]), but not [illegible] by [illegible] than he [illegible]. The [illegible] to [illegible] the [illegible] something [illegible] pleasant [illegible] and we [illegible] likely to make a [illegible]. [illegible] the adapter [illegible] been a [illegible] and [illegible] the stream, or [illegible]. The [illegible] has [illegible], which is [illegible]. To counterpoise these defects, we [illegible], that the accent is, nearly throughout, unexceptionable;

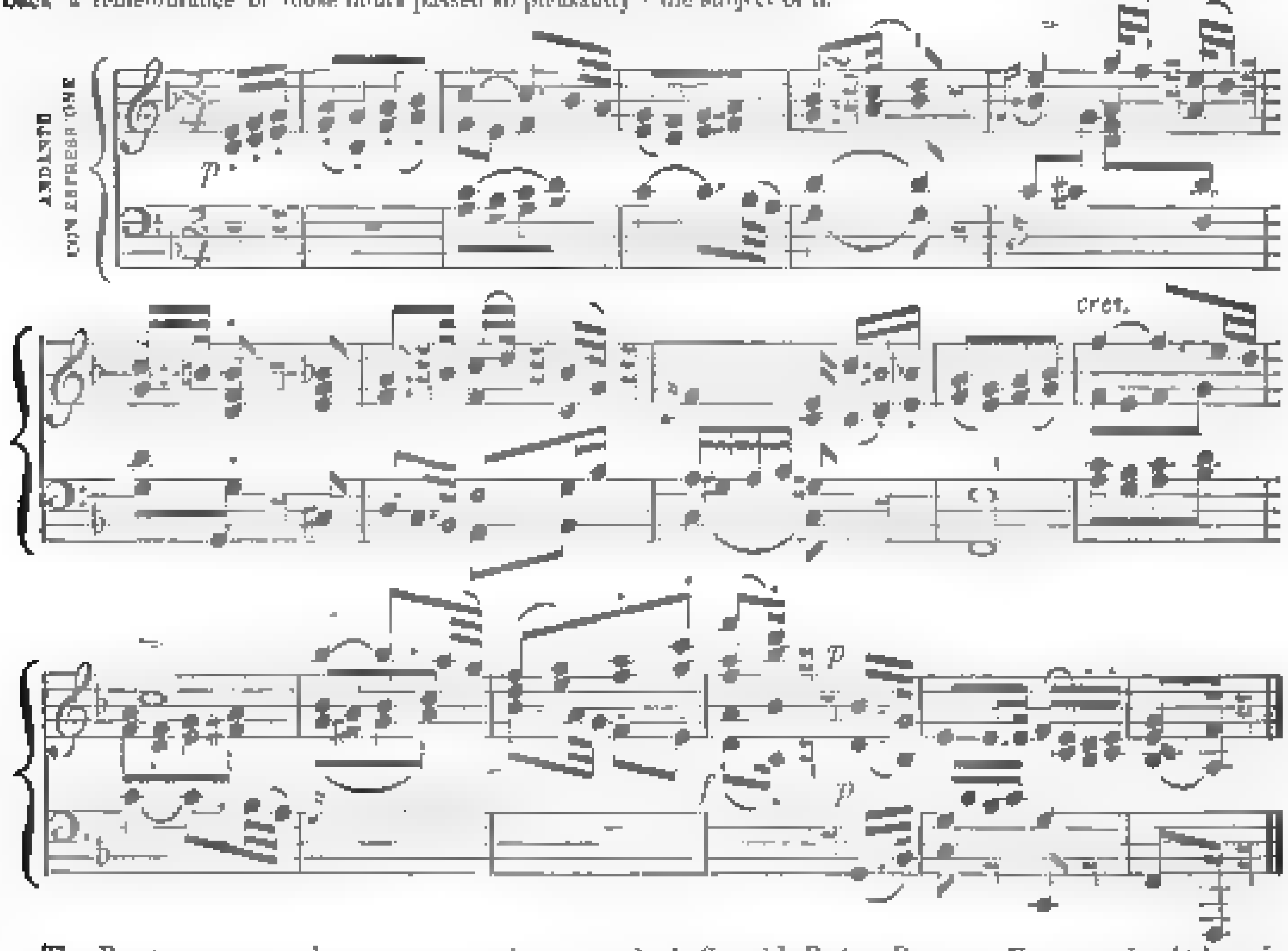
that the poetry does its author credit, and is adapted to the music in a manner that shows his discrimination and good sense.

Il Mezzo, *a* Sonata *for the* Piano-Forte, *composed by* J. B. Cramer. Op. 74. (Cramer, Addison, and Beale, 201, *Regent Street.*)

A Sonata is indeed a rarity! The title has lain dormant many a long year, and with it comes a numerous train of delightful reminiscences, recollections of music now as little known to the fashionable performer as the writings of Chaucer and Butler (we might safely add Dryden and Pope) are to the fashionable reader. It recalls the best productions of Clementi, wherein science and beauty are so happily united,—the original and masterly works of Dussek, as well as those of Steibelt, so distinguished for their fancy and taste. It revives in the memory some of the most captivating, though not the grandest, of Haydn's and Mozart's conceptions, and many of the earliest and finest specimens of Beethoven's genius, while it brings back a remembrance of those hours passed so pleasantly and profitably with Mr. Cramer's own peculiarly elegant and expressive compositions.

However, "there is nothing new but that which is forgotten," as Mdlle. Bertin, the most classical of dress-makers, said, and when all that we have alluded to are gone clean out of mind, they may, as novelties, be restored with increased splendor. In the mean time, a few things like that now before us, will much abate our regret for what seems, for the present at least, to be placed on the shelf.

This Sonata is in three movements; an allegro in six pages, an andante in three, and a rondo in six, all in the key of F, which produces a sameness that is rather objectionable. The first movement wants unity of design; it is too much made up of unrelated passages, and of variations on these an octave above. Still, the author's habitual taste is apparent in every line. The second movement is exceedingly beautiful; the melody is lovely, the harmony masterly, and the whole together in the purest and best style of the composer. The following sixteen bars form the subject of it.



The Rondo is a spirited composition, making a good contrast to the Andante, and terminating the Sonata in a brilliant manner.

Perhaps Mr. C. means to indicate the nature of his present publication, as it concerns difficulty, by the name he has given it, *Il Mezzo.* Whatever may be intended, it answers the purpose of a good description, for it is in degree about the medium, neither out of the reach of moderately good players, nor offering so many facilities to the best as to induce them to consider it *infra dignitatem.*

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1. Gems à la Pasta, a Dramatic Fantasia, *in which are introduced* four Italian Airs, *composed by* Ignace Moscheles. Op. 71. A. (Mori and Lavenu, 28, *New Bond Street.*)
2. Matilde, *an* Italian Melody, *with* Variations *for the* Piano-Forte, *composed and published by the same.*

Indefatigable as M. Moscheles is with his pen, he never exhausts; so far from it, whatever he produces exhibits something quite unexpected, some new effect. The introduction to the four airs in No. 1, and the intervening parts are a striking proof of this: they are original, bold, and cannot fail to arrest attention. The airs are "Ombra adorata!" by Zingarelli, "Che farò senza Euridice?" by Gluck, "Ah! come rapida," an additional piece in Meyerbeer's *Crociato*, and "I tuoi frequenti palpiti," by Rossini. These are prefaced by what M. Moscheles terms a *Scène dramatique imaginaire*, which he has well named, for it is highly dramatic, and shows a most lively, vigorous fancy. The lovely air from *Romeo e Giulietta* is given with the ornaments, which are not numerous, of Mad. Pasta, and followed by a continuation of the *fantasie*, introducing the next air, and so on with the other two. The author has well woven these together, and the augmentations he has made are, in the language of another art, in perfect keeping. Energy and feeling are the characteristics of this piece, and in the hands of a good player—that is, one who can enter into the design of the composer, and not a mere machine—it must be productive of powerful effect.

No. 2, *Matilde*, is a pretty air, quite in Rossini's style, as most Italian compositions in the present day are, but has nothing in it uncommon, or likely to be remembered beyond its day. We speak of the theme only; the variations are those of a master, and are not only extremely clever but possess more of that very desirable quality, originality, than is now generally to be met with. But M. Moscheles has the power of creating; he is a man of genius.

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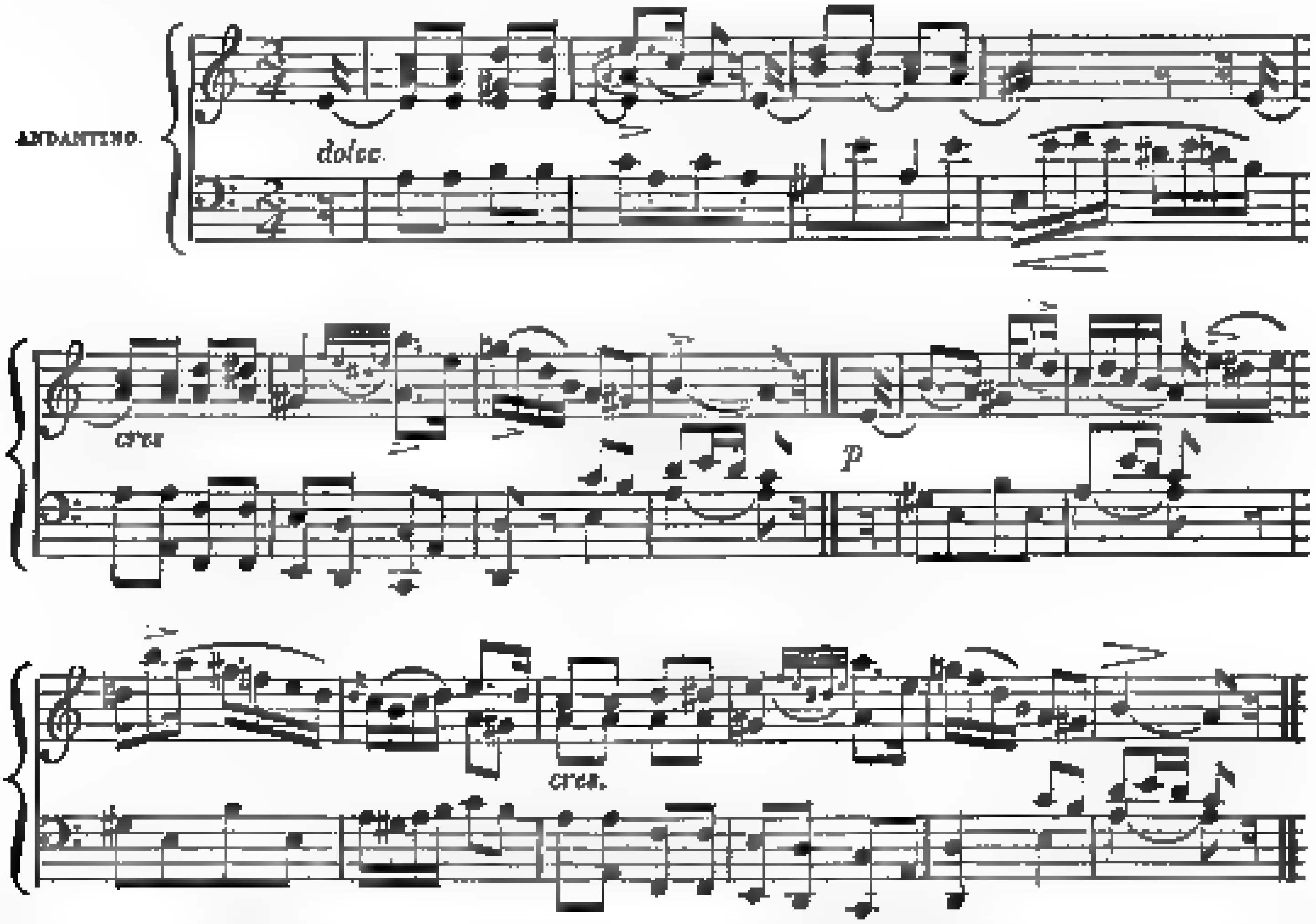
1. Kiesewetter's Thema *and* Variations, *arranged for the* Piano-Forte, *by* T. Latour, *Pianiste to* His Majesty. (*Latour, 60, New Bond Street.*)
2. Stockhausen's *ditto, arranged and published by the same.*

Poor Keisewetter!—this is the first of his compositions that we ever saw in print; and as he did not exercise his pen so diligently as his bow, it may be the last. We will, therefore, show it every mark of respect in our power, by printing the Theme at length.



The resemblance of this to an air in Mozart's *Flauto Magico*, will most likely be immediately felt, although the latter is in a major key: but the highly-talented performer has given a very pathetic character to it, and not diminished its beauty, though he has changed its colouring. The six variations, alternately major and minor, are clever and brilliant. Mr. Latour has arranged these for the keyed instrument without altering them more than absolutely necessary, and has consulted the convenience of the performer as much as sound discretion would admit.

No. 2 is a tender, expressive air; the composer, Mr. Stockhausen, the harpist, is the husband of the lady who was a good deal admired for her singing in the public and private concerts here last season, and for whom we presume this Swiss air was composed. Mr. Latour's Variations are showy without being difficult; there is no great variety or newness in them, for the simplicity of the melody does not admit of any flights of imagination, but they are tasty, and not spun out, as is too common, to tediousness.

1. L'Esperance, a new Rondo for the Piano-Forte, composed by C. Czerny. (Cramer and Co. 201, Regent Street.)
2. Andante and Variations, for the Piano-Forte, composed by Henri Herz. (Cocks and Co., Princes Street, Hanover Square.)

Although M. Czerny begins to see the folly of composing, or at least of publishing, music which [illegible] performers, and those of the plodding kind, will ever have patience enough to practise and play. We have more than once lately hinted that he was now beginning to spare us; we have seen some compositions of his good in point of brevity, and the Rondo now before us is one of them. The subject, light and gay, [illegible] at the very first hearing; [illegible] is quite engaging, and there is a character of novelty about it, though not absolutely new. The rhythm, too, a most essential but often neglected [illegible], is carefully marked, and will make those feel the effect of measure who are not so [illegible]. This short (for it is only five pages) and pleasing composition is adapted to most pianists; ordinary performers may easily master it, and the best may be [illegible], and there [illegible], that so good an addition is made to the [illegible]. In the first page [illegible] which should be [illegible]. We are not in the habit of pointing out such errors, but in the present case they might be attended by injurious consequences to a piece which deserves to be generally known.

The [illegible] of No. 2 will deserve [illegible]; it is in fact a short sonata in two separate movements, the first an allegro in four crotchets, the second an andante in four quaver time. It is upon the whole easy, and [illegible] of his [illegible]. Indeed we must say that M. Herz has [illegible] on the present occasion [illegible] he can write [illegible]. Nevertheless we are glad that he is beginning to think it worth his while to write at all [illegible] from the [illegible]. If he has [illegible], then he must bestow as much labour in polishing his bagatelles as he has done in stretching together his almost unplayable passages: a mechanical power can do the one; it requires taste and some genius to effect the other.

DUETS FOR THE PIANO-FORTE.

Select Airs from Spohr's Opera of Faust, arranged as Duets for the Piano-Forte, by Vincent Novello, Organist to the Portuguese Embassy. Book 1. (Published by the Editor, 66, Bedford-street, Covent Garden, and all the Music Shops.)

There is great diversity of opinion on the subject of Spohr's romantic opera. Some regard it as nearly equal to Mozart; others decry it as wholly unfit for the stage. The truth probably lies between these extremes; at least it is always taking the safe side to be of the latter persuasion. We withhold our own judgment on the question, because not having seen the score, never having heard it performed dramatically with all its accessories, nor even with a good band, it would be both unjust and presumptuous to come to any decision on the point at issue; for it most undoubtedly is not a work that can be understood, as many are, from the examination of a mere vocal score, or from a partial, and very probably imperfect, hearing. But there are two pieces in Faust, of which we may venture to speak with little hesitation, namely the Bacchanalian Song and Chorus, [illegible] allegro [illegible], and the air, [illegible], both in the first act, because we have heard them performed with every possible advantage, except stage effect. The latter has been sung by [illegible] at the Philharmonic Concerts. These, in three different ways, are [illegible], and with the addition of the short Duet, [illegible], in the same act, constitute the whole of the present book.

Mr. Novello has arranged these three compositions very skilfully: he has, we believe, (for at the present time [illegible], but we have never had the score in our possession,) [illegible] some of the [illegible] parts, where their introduction would have created too much difficulty of execution, and rendered the whole as simple as was compatible with effect. He has therefore rendered a service to the musical world thereby. As Mr. N. has chosen these very attractive pieces, we are inclined to conclude that he intends to adapt the greater part of the opera; consequently that two or even three more books will be required to complete his task. We shall be anxious to receive them, for if they are as well chosen and as ably executed as the first, they will be an acquisition to any lover of the art.

1. A new Grand March in F, for the Piano-Forte, composed by Cesare Della Torre. (Goulding and D'Almaine, 20, Soho-Square.)
2. Duet, in E flat, composed by the same. (Clementi and Co., 26, Cheapside.)

Signor Della Torre, whose name is new to the musical world, was lately a pupil of Zingarelli, at the Conservatory of music, Naples. If we are not misinformed, these are his first public efforts as a composer. He [illegible] a good share of opera music [illegible], and [illegible] adherence to those rules which [illegible] of common understanding and [illegible] could [illegible] of such a master. The first is [illegible] somewhat in the style of Rossini's [illegible] marches, but [illegible] imitation, and still less a copy. It is extremely animated, does not call for any powers of execution, and will amuse and please all sorts of hearers.

The second, in E flat, has a juster claim to the epithet "classical," as being in a more severe style, and having none of the lightness of the other. It shows an extensive knowledge of the resources of harmony, and an intimate acquaintance with its laws. There is more originality in this than in the former; it is something not only agreeable but very engaging; and altogether it must be considered as an indisputable proof of considerable talent.

1. Isabel, arranged with Variations for the Piano-Forte, by Augustus Voigt. (Cramer and Co., 201, Regent-Street.)
2. National Airs, arranged and [illegible] in a familiar style, for the Piano-Forte, by G. F. Kiallmark. Nos. 4, 5, and 6. ([illegible], Bridge Street, Southwark.)

No. 1 is a popular air, with some easy variations, which, considering the youthful class of learners for whom they are intended, are not devoid of a certain share of cleverness. This little publication, unpretending as it is, may be rendered very useful to teachers, as [illegible]; but if it effect no great purpose, it will not vitiate the taste by accustoming the ear to bad harmony. We should be glad could we always say the same of works that bear much higher names on their title-pages.

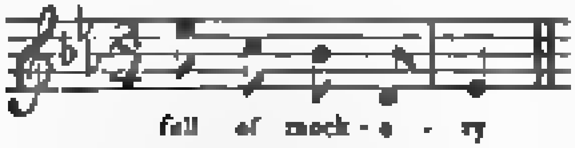
No. 9, are a continuation of a minor work before noticed by us. The present numbers comprise "Sul margine," "Non più andrai," and "Kelvin Grove," arranged in the same exceedingly easy manner as those which preceded them. Each is contained in two pages, and is fit for children who have learnt a few weeks. What we have said above is applicable to these: they may do much good by affording pleasure to tender minds and encouraging infant industry, while they cannot be productive of the least evil.

VOCAL.

1. **Song,** "Early Home," *the poetry by L. T., Esq. the music by* Charles E. Horn. (Goulding and D'Almaine.)
2. **Ballad,** "O Woman! couldst thou know," *written and composed by* T. Tomlins, Jun. (Same publishers.)
3. **Ballad,** The Island Maid to her Lover, *written and composed by* J. Augustine Wade, Esq. (Latour, *New Bond Street.*)
4. **Serenade,** The Minstrel's Farewell, *written and composed by the same.* (Same publisher.)
5. **Song,** The Knights of the Golden Crest, *sung by Mr. Pearman, at the English Opera House in The Two Seconds, the poetry by* Harry Stoe Van Dyk, *composed by* John Barnett. (Cramer and Co.)
6. **Ballad,** The Bee, *written and composed by* W. Ball. (Willis, 55, *St. James's-street.*)
7. **Canzonet,** "Oh, would that Love," *words by L. E. L. arranged from the German, by* R. H. Manning, Esq. (Vernon, 37, *Cornhill.*)
8. **Canzonet,** "The Mariner views," *composed by* Thomas B. Hudson. (Paine and Hopkins, 69, *Cornhill.*)
9. **Ballad,** Alice Gray, *the music by* G. W. Reeve. (Musical Repository, 17, *Soho-square.*)
10. **Song,** "When Cupid first to Scotland came," *sung by* Miss Love, *the words by* H. M. Milner, Esq., *the music by* G. W. Reeve. (Same publisher.)
11. **Canzonet,** "I'll love thee evermore," *music by* Panseron, *the accompaniment and words by* J. Dore. (Paine and Hopkins.)
12. **Ditto,** The Swallows. (Ditto, ditto.)

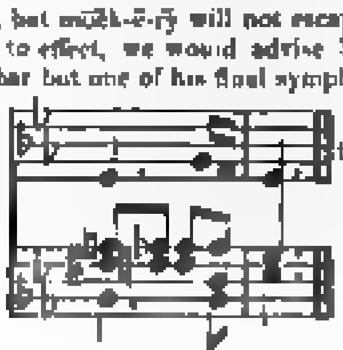
No. 1 is a very pretty air, with a simple, good accompaniment; and the words, which are well set, shew that their author is a man of correct taste and equally good feeling.

No. 2 is, we suppose, an early effort. It proves the composer to have a good notion both of air and accompaniment, and his accentuation of the words is perfect, except in the following instance—

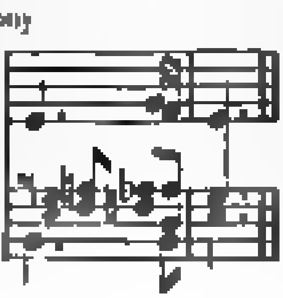


the word, placed as it is in the verse, is a hard one to deal with, but mŏck-ĕ-rȳ will not escape censure. And with a view to effect, we would advise Mr. Tomlins to alter the last bar but one of his final symphony

from



to

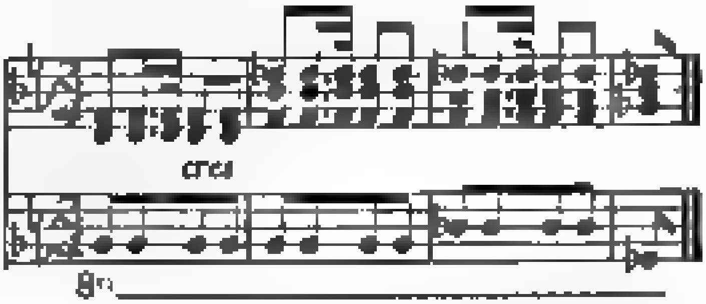


No. 3 is a pleasing melody, but Mr. Wade has not been so successful as is customary with him in setting the notes to the words. The quaver rest after "coming," militates against the sense. The same after "breeze," and the following "They" ought to have taken the place of the rest in the former bar. In the second verse are similar faults. The accompaniment, however, is that of an experienced composer.

In No. 4 the author soars higher than in the foregoing ballad. We are not quite content with the management of the words even in this. "All hush'd as night can be," is loose in itself, and rendered still more so by the setting. In these lines too—

Wouldst thou not weep
To hear I sleep
To-morrow in the grave!—

the division between the second and third, occasioned by the rests, is quite fatal to the meaning. To compensate for all this is some good modulation. The following is bold, ancient, and effective:



No. 5 is a very characteristic composition. Mr. Barnett has suited his music to the words with judgement, and the effect is commensurate with his exertion. The syllabic accent and the harmony are free from reproach; and, take it altogether, we never yet met with anything by this author that pleased us more.

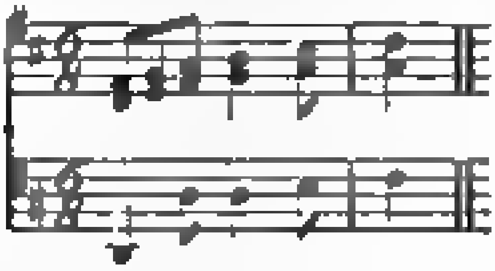
No. 6 is about a Bee which is conjectured to be Cupid in disguise. This is the first time we ever heard of such a metamorphosis: experience, nevertheless, seems to favour the story, for Love often leaves a sting behind. But to our music. Mr. Ball's is a very pretty air; we cannot, however, approve of his unresolved 7th in the last bar but one of the first page; neither do we like much better the semiquaver B in the first bar of the third vocal staff, in the same page. It is repeated afterwards, otherwise we should have set it down as an erratum, and supposed a second C intended instead. There is a lithographed title-page to this ballad. At the top is a pretty, latticed window with a bee, a bouncing one, flying in. Now if the bee mentioned in the song came up in size to this whole-length portrait, he must have been a formidable visiter on the lips of the two lovers. We cannot say that such ornamental (as they are no doubt called) title-pages are very successful in England. In France, where they are common, the lower artists possess a better notion of things.

No. 7 is a charming air, and the words are most correctly adapted to it. But then these are satirical,—comic—while the music is serious, and directed to be sung *affettuoso*, (always meaning thereby *affettuosamente*.) Hence the two do not agree; we should, therefore, like to see the notes wedded to more congenial verse.

The Canzonet, No. 8, is ambitious; there is a prodigious deal of bustle in it; but both poetry and music are too exalted for us, except at a moment of leisure that we seldom have time to translate such for our own use, into common language and simpler notes.

Alice Gray, No. 9, is in the Scottish style; an agreeable melody, but not half pathetic enough for a tale ending so tragically. The countenance of the lover in the frontispiece, (another specimen of English art) led us to expect something very woful in the poem; accordingly it ends with his death. His apotheosis may, perhaps, soon appear, set to a dirge; the motto from Shakspeare,—"a dying fall."

Surely No. 10 is a Caledonian air, or else so like one that it is difficult to find a difference. But it is very sprightly, pretty, and, unlike the former, exactly suited to the words, which have nothing to reproach the composer with on the score of setting. Though such an accompaniment as the subjoined, occuring twice, therefore probably intended, must be noticed.



This the more surprises us, because, if we are not much mistaken, we have heard at the theatres some clever music by Mr G. Reeve.

Of the two Canzonets, Nos. 11, and 12, by Panseron, we can report very favourably; of the last particularly, which evinces the hand of a superior musician. In the adaptation of the English words, (we do not allude to the character of the poetry) Mr Done has manifested his qualification for the task; in this part we discover not a single fault; though an error of importance in the fourth bar of page 12, where the chord B, D, E, is engraved instead of that of A, B, F, must be corrected, or the harmony will sound most villanously.

FLUTE ONLY.

1. GRAND TRIO *for* THREE FLUTES, *arranged from* BEETHOVEN'S SYMPHONY in C *by* R. CARD. (Mori and Lavenu, 28, *New Bond-Street.*)
2. Ditto, ditto, *from* MOZART'S SYMPHONY in E *flat*, *by the same.* (Rudall and Rose, 15, *Piazza, Covent Garden.*)

THE arranging of symphonies for the piano-forte has sometimes been ridiculed, because the effects produced by a combination of instruments, differently constructed, and of opposite characters, cannot be imitated by a single one, not even by an organ, though that organ were the Apollonicon itself. But while it is admitted that no keyed instrument can be so acted on as in any degree to resemble in body or diversity of sound, the force and variety of an orchestra, yet, by the aid of four hands, it may be made to render every note in the score, and to give the melodies and harmonies in a complete state; for this reason, that it has in itself every diatonic and chromatic sound, from the highest to the lowest, that the fullest band is called upon to produce.

But if such adaptations for the piano-forte are derided, what must be the fate of symphonies arranged for three flutes? The flute, we need not tell our readers, is limited in its compass to C, the first leger line under the treble; even the violin has four notes below it. What then, in an adaption for flutes—say three, or thirty, for it is the same thing—what then is to become of the notes assigned by the composer to the clarionets, bassoons, horns, trombones, violas, violoncellos, and contra-basses? Why they must all be rejected; much more than a moiety of the score, including all its foundation, must be sacrificed, utterly annihilated!—and for what?—that three persons may play at flute-playing; may torture a beautiful instrument, and make themselves ridiculous by attempting that which is impossible. This is really like firing a royal salute with pop-guns: it almost equals in absurdity the enterprise of that unfortunate lunatic, Colonel Despard, who, armed with three rusty pistols, and stored with half-a-pound of powder in a tin tea-cannister, together with eleven bullets, in an old woollen stocking, sallied forth, accompanied by two other madmen, to take the tower of London by storm.

DRESSLER'S Selection of Beauties, with Embellishments, Nos. 3, 4, 5 and 6. (Cocks and Co., *Princes-Street, Hanover Square.*)

THIS is a continuation of the work mentioned in our 57th number, where we described its general character. These four books contain a great diversity of English, Scotch, Irish, Italian, and German airs, chosen not only on account of their present popularity, but because they really possess intrinsic merit. At the end of each number are a duet for two flutes, and six useful preludes. The arrangements are made by Dressler, Berbiguier, Kuhlau, Gabrielsky, Kohler, &c. The airs in themselves are simple, and for the most part easy. The variations to them differ much in degree of difficulty; some will suit very moderate players, others are adapted to those who are far advanced. The neatness and cheapness of the work, together with the judgement shown in collecting the materials, ought to recommend it to general notice.

FLUTE AND PIANO-FORTE.

TYROLEAN DIVERTIMENTO, *for* TWO FLUTES *and* PIANO-FORTE, *the Second Flute ad lib. containing the Swiss Airs, sung by the Rainer Family; the Piano-Forte part taken from Mr. Moscheles's Divertimento; the variations, &c., for the Flutes, by* SEDLATZEK. No. 1.

THE long title to this leaves us but little to say; for, of these Swiss airs, and of Mr Moscheles' Divertimento we have spoken in former numbers. The two flutes much increase the effect of these pleasant melodies; they are added with ability, and do not demand more practical skill than is now possessed by considerable numbers of amateurs.

WILLIS'S PATENT MUSIC PORTFOLIO.

WE have just seen a Portfolio for music, at Willis's, Egyptian Hall, Piccadilly, which remedies defects constantly complained of, and supplies what has long been considered a desideratum. By means of two strong laths concealed in the binding, and a silken cord, the pieces are as firmly fixed as if bound, without piercing, or in the slightest way damaging, the leaves; while the whole may be instantly disengaged for the purpose of making any change, by merely loosening the string, and as quickly secured again by the simple operation of drawing it tight.

Foreign Musical Report.

[illegible]

[illegible]

The Drama.

Drury Lane.

[illegible]

MEMOIR OF THE SCARLATTI FAMILY.

[illegible]

PROVINCIAL MUSICAL FESTIVALS, AND FOREIGN SINGERS.

To the Editor of the Harmonicon.

[illegible]

MUSICAL PRIZE QUESTION.

The following announcement has recently appeared at Amsterdam. The Fourth Class of the Royal Institute of the Netherlands for the Sciences and Fine Arts, hereby give notice, that not having, on occasion of their former announcement in 1826, received a satisfactory solution of the Prize Question proposed, they again bring the subject before the public.

The question is as follows:

"What were the services rendered to music by the Flemish composers of the 14th, 15th, and 16th centuries? And what was the influence produced by the Flemish composers, at that time resident in Italy, upon the schools of music established there?"

Solutions of this question will be admitted either in the Dutch, German, French, Italian, or English languages, but they must not be sent in the author's own handwriting.

They must be delivered either on or before the 1st of March 1828, directed, post-free, to the Secretary of the Fourth Class of the Royal Institute, resident at Amsterdam.

The prize for the best dissertation will be a golden medal, with the arms of the Institute, of the value of the same, viz., 300 guilders (£25).

Each dissertation must have a motto, or private mark, a duplicate of which must also be enclosed in a sealed envelope, containing the name, rank, and address of the writer.

The announcement of the decision of the class will take place at a public sitting. The successful dissertation shall become the property of the Institute, nor shall it be permitted for the author to publish the same, unless by the express permission of the class.

In case of the unsuccessful dissertations not being claimed and desired to be sent back within a reasonable period, the sealed enclosure, containing the name of the writer, will be committed to the fire, and the class will dispose of the dissertations in the manner it thinks proper.

JACOB DE VOS WILLEMSZ,

Secretary of the Fourth Class of the Royal Institute of the Netherlands.

Amsterdam, Oct. 1, 1827.

THE KING'S THEATRE.

Sir, *Bedford Square*, Nov. 14, 1827.

By the demi-official notice I saw in the morning papers the other day, setting forth the names of the different performers already engaged for the ensuing opera season, it appears evident that, regardless of public opinion, and other moral considerations, the committee of management (the assignees of Mr. Chambers's creditors) have, and in defiance too, as I am informed, of their legal advisers, selected, in preference to some of the respectable and experienced artists attached to that theatre, the man Bochsa, as the most *trusty* and most *honourable* person, to be their stage director.

Now, Sir, without unnecessarily reverting to every thing that has been already said, written, and published in all the journals of this country and abroad, respecting the deeds and character of this notorious individual, (a hundredth part of which would render any Englishman ineligible even to the management of a booth at Bartholomew fair,) I will merely state some few circumstances, still fresh in the memory of every one, which will enable you duly to appreciate the merit of such a selection.—This man was unable to carry on the oratorios which he presumptuously took on himself to direct, and thereby failed*. During the last opera season, Mr. Ebers, among many improvident arrangements, gave him the whole management of the music department, instead of keeping him in the less ostensible situation of composer for the ballets, for which purpose only, Mr. D'Egville had engaged him the preceding season. This man never produced a single piece of any worth, but loaded the establishment with a set of wretched singers who would have disgraced the lowest theatre in Italy, kept De Begnis and Galli out of their employment, by opposing the production of some comic operas which they proposed, and in which they had good parts; brought little boys from the Academy of Music (the Royal Academy from which he was expelled,) to fill up the vacancies he had made by discharging from their situations in the orchestra men of abilities, and fathers of families; in short, he was guilty of a thousand dirty tricks. Having so conducted himself in his official, but yet subordinate character, of director of the music only, can it be reasonably supposed that such a man is a proper person to be the director of such a *Royal Theatre*, and to command some of the first-rate talents in Europe? I say not; but should a plurality of opinions bear against mine, I must then think that the situation of manager of the *King's Theatre* is so degraded, that any audacious miscreant has a better title to the appointment, than the man who, with real talents, possesses an unblemished character. Therefore, should Mr. Treherne and his committee overlook the propriety of making a less objectionable choice, it will be high time for the proper authorities to withdraw the high title of *King's Theatre* given to that establishment, and to refuse a licence for the opening of so disgraceful a concern.

In hopes that, with your usual impartiality, you will allow this letter to appear in your next publication, I have the honour to remain, Sir,

Your much obliged, and very obedient Servant,

A CONSTANT WELL-WISHER TO THE
KING'S THEATRE.

We have received many letters on the subject of the Opera House, all of them expressing feelings of surprise, indignation, and disgust at the appointment of a notorious foreigner to an important situation in that establishment. We have not room for the insertion of these communications, but cannot withhold the concluding paragraph of one of them, especially addressed to the assignees of Mr. Chambers's estate, in their characters as commercial men.

* * * * * *

"I apprehend that your avocations are such as to make it necessary for you to retain in your employ clerks and other confidential persons, every one of whom, be assured, is well acquainted with the character of an individual whom you have placed in a situation of trust and confidence, and are aware of the crimes he has been charged with,—which (as worthy of remark) neither himself, nor any of his guardians and supporters have had the hardihood to deny. Now what can be more likely to lead these helpless honest servants from the paths of rectitude, than seeing in the instance before them, that an elder who has been tried and convicted of crimes, which, in common cases, it is in a peculiar manner your interest and duty to repress, is treated with kindness and consideration, and placed before the public as your acknowledged agent and responsible representative? From this, and this alone, may spring the first thought and dark glimmering of deceit which may ultimately lead to the commission of crimes similar to those of which this man is guilty, thereby endangering, perhaps forfeiting their own lives, and embittering the remaining days of their relatives and friends. Gentlemen, this is a fearful view.—Think of it ere it be too late, and you may, perhaps, save your own bosoms, and the hearts of others, from many a pang. The deed once done, regret and remorse are unavailing."

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* He became a bankrupt, and paid about sevenpence in the pound!

Viator.

THE LATE MUSIC FESTIVALS AT LIVERPOOL.

To the Editor of the Harmonicon.

Sir, *Liverpool*, November 14, 1827.

In the account of our recent Musical Festival, no notice was taken of a circumstance which appeared to me and many others, rather odd, if not unbecoming. I was the more disappointed at your silence on this point, because your reports are given with a correctness and impartiality that seem to belong particularly to the *Harmonicon*, affording your readers information of every occurrence which is fit, at least, to be useful as well as interesting. The circumstance I allude to was the placing a young lad (one of the pupils of the Royal Academy of Music) to play out of the book with Mr. Cramer, the leader. We, in the country, had learned this to be a post of honour, and that it was always allotted to a tried, steady, experienced performer,—one as well acquainted with orchestral business as the leader himself, and on whom he could safely rely, when his attention was necessarily withdrawn from his own book, and engaged in conveying directions to some remote corner of a large orchestra.

It appears, however, from the instance I mention, that we have all been mistaken, and that it matters not who plays with the leader, for the youth in question was evidently inexperienced, and could have had but a faint idea of the duties of such a station as that in which he was so singularly and injudiciously placed.

This circumstance has given no little offence to many established performers, one of whom, and a performer of eminence, stated openly, and in the presence of many persons, that the choice made by the leader was one of the greatest improprieties he had ever witnessed.

It is, I hope, Mr. Editor, unnecessary for me to add, that I do not at all mean to throw any blame on the boy himself; he, of course, had no voice in the business, and took his post as directed. Perhaps even Mr. Cramer may have chosen his assistant hastily; for I am not inclined to believe that he would have made such a selection upon mature consideration.

I am, Sir,
Your obedient Servant,
An Amateur.

FOREIGN MUSICAL LITERATURE.

The following works have recently appeared on the Continent.

Der Choral Gesang zur Zeit der Reformation, &c.—The Plain-Song of the time of the Reformation of Luther, or an answer to the question, Whence comes it that something is found in the choral music of the ancients, to which we cannot now attain? by F. Mortimer, &c. with musical examples, and a portrait of Luther. *Berlin.*

The decline of church music in Germany is imputed by the author, in a great degree, to the thirty years' war, to the great predilection for theatrical music, and to the bad taste that has been introduced into Saxony. M. Mortimer is very warm in his praise of the Plain Song of the United Moravian brethren. The supplement contains thirty-one specimens of church music.

Grundzüge der Geschichte der modernen Musik.—Elements of the History of modern Music, by Fr. Stoepel, with a preface by Gottf. Weber. 8vo.—*Berlin.*

The first part of this work contains a masterly sketch of the history of music from the time of Pythagoras to that of Guido d'Arezzo, and from the latter period to the close of the eighteenth century. The second gives, arranged in triple columns, a list of celebrated composers, with notices of their works, and remarks upon their relative merits.

Neues System der Harmonielehre und des Unterrichts im Pianoforte Spiel, &c.—A new System of Harmony, and Instructions for the Piano. By the same author. 8vo.—*Frankfort.*

The two former parts of this excellent work contain elementary instructions in composition, and rules for a more intelligent method of learning the Piano. The last part is of a higher order of instruction, and contains the practical part of sound and elegant composition.

Das Leben der Künstlerin Mara, &c.—Life of Madame Mara, the celebrated singer. By G. Grosheim.

This biographical account of a performer, who attained so high a reputation, and who is so blended with the musical history of this country during the latter part of the last century, cannot but be interesting to the readers of our work; we shall, therefore, take the earliest opportunity of extracting from it such parts—and they are numerous—as appear to us to be most instructive and amusing.

M. Castine, compositeur de la chapelle du roi, announces for publication a work entitled *Essai historique sur le Violon, et sur les Progrès de l'Art Musical, depuis le moyen âge.* This announcement is accompanied by the following observations:—"An historical essay upon the violin may, at first sight, appear to many to possess but little interest. They will not readily believe that it is capable of exciting their lively curiosity, and of presenting an object of real utility; nevertheless, an attempt will be made to lead the mind from the mere mechanism of the art, to a moral and scientific view of the subject, and to a consideration how far the beau ideal of music is indebted to the violin. The author proves that this instrument was unknown to the ancients, and derives its origin from the Druids of Gaul, from whom it afterwards passed to the bards of Scotland. That from this obscure beginning, it made its way through the dark ages with slow but certain success, till the beginning of the seventeenth century, when it attained the first rank among instruments.

Review of Music.

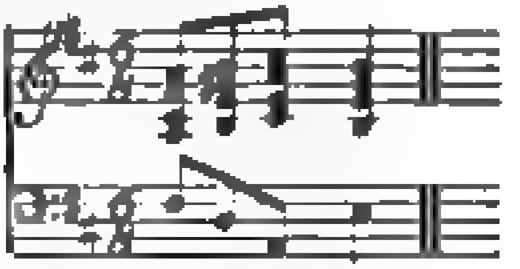
MELODIES OF GERMANY, *the Words by* T. J. ARNOLD, *and* C. W. [illegible], *the Symphonies and Accompaniments for the Piano-Forte by* J. BARNETT. *(Goulding and D'Almaine, 20, Soho Square.)*

WHILE almost every nation, from Canada to Cape-Horn, from the Baltic to the Indian Sea, has been ransacked by English versifiers and adapters, for native airs, it is a little singular that Germany, the seat of song, should have remained unexplored. The operas, it is true, of that country, have been diligently searched, and many of their choicest things have been published here in different forms; but a great majority of the true national melodies, the popular ballad tunes, of the Germans, are in a considerable measure, unknown to us. The French are still less acquainted with them than ourselves; and as to the Italians, they are not even aware of their existence. Yet they are very numerous, are marked by truth of expression, by a strict attention to the general sentiment of the words, and most of them possess that kind of beauty which is immediately felt and long remembered.

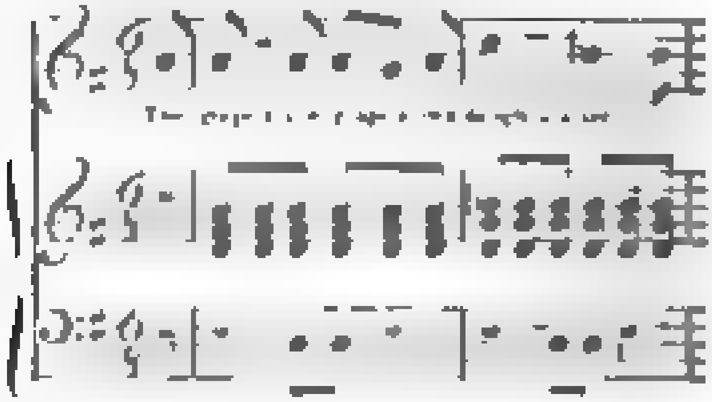
Hence we received with much pleasure this work, which comprises six compositions,—four airs for a soprano, and two concerted pieces for soprano, alto, tenor, and base. To each of these Mr. Barnett has added an opening and a concluding symphony, with a full piano-forte accompaniment. Of the manner in which he has executed his part of the publication, we shall speak presently.

The first is a gay and very pretty air, within a moderate compass, and perfectly easy. The second is for four voices, with a solo, a short duet, and a trio intermixed. It is the story of a faithless earl, *Graf* Otto, of Harzburg, who, on his bridal day, is seduced from his lady by a beauteous nymph, who turns out to be a spectre, and the earl pays, of course, with his life the penalty of so singularly early a proof of infidelity. There is a great deal of effect in the choral parts of this, and the rest is pleasing, though a little too much in that Spanish waltz style which is now becoming somewhat tiresome by reiterated use. The third is Bacchanalian, holding up to contempt the practice of mixing plebeian water with ennobled wine, and inculcating that none but the Castalian stream is fit to be blended with the juice of the grape. This is full of hilarity, though devoid of every thing that is vulgar, and invites to convivial pleasures without reminding us of that formidable drawback on them, the hip! hip! hip! with which our tavern ears have so long resounded. The fourth is by no means displeasing, but its design generally, and its cadences particularly, partake too much of a manner which, after a time, loses whatever charms it might once have possessed. Nearly the same character might be given of the fifth, an expostulation with such as delight in being sad. The sixth, an incantation, for the same voices as the second, is better calculated for the theatre than the drawing-room; on the stage, introduced in some melodrame, it would prove very effective.

We meet in this work with some of those sinnings against harmony which we have often noticed in Mr. Barnett's publications. It is high time that he abandoned them, or they will become habitual. At page 12, sixth bar, we have a $\frac{6}{4}$ introduced against all rule, and resolved into a perfect chord instead of the 5th, producing a very painful effect. Ex.



But this is pleasure itself compared to what we suppose Mr. B. will call an appoggiatura, at page 19:—

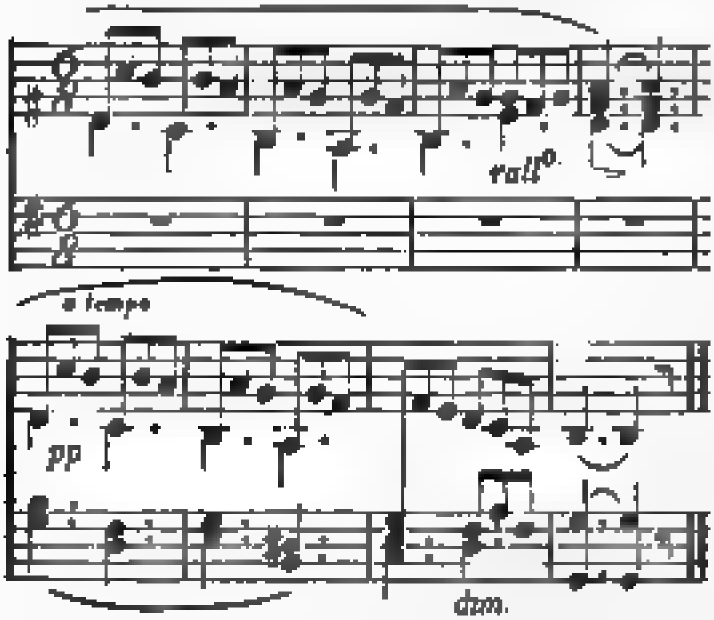


The "daughter" alluded to is—music! Sour indeed must have been the grapes that produced such discord. Perhaps the parent's name ought to have been spelt with an i, instead of an a.

In the very first page we differ from Mr. B. in a matter of taste. In the ninth bar we certainly should have written a c instead of an a in the accompaniment: that is to say, we should have preferred the richness of the 3rd to the poverty of the octave, there being no reason in the rules against the use of the former. There also would have been avoided something like two octaves, or, at least, the succession of two perfect concords in similar motion; a practice not allowed by very orthodox theorists, but about which we are not over scrupulous, though great and rigorous composers will generally discover a method of obviating the evil.

Of the use, a frugal use, of Italian terms we have always approved, because by long habit their meaning in relation to music is more accurately understood than English ones would be; but we oppose, *unguibus et rostro*, any unnecessary extension of the list; every attempt of the kind ought to be resisted, and placed to the account of weakness of judgment, of pedantry and vanity. We are led to this remark by an expression which we find at page 1 of the work before us, *allegretto ma prematuramente*. Whether this was prefixed to the original air, or introduced by Mr. Barnett, we know not, and have no time to inquire; but we do know that it is a striking proof of the folly of him with whom it originated: first, because the adverb *prematuramente*, (prematurely,) is not a common word; and, secondly and chiefly, because if it were, none but an ignorant person would think of joining it to allegretto.—Gaily, but pensively!—Good heavens! are we never to meet with common sense in musical language? At page 17 we find *leggieramente*, a word utterly unknown in Italy, whatever it may be in Germany, or in England. We also encounter *legati tutti* in a piano-forte part, &c. We should not have mentioned these in so emphatic a manner, had we not observed the redundant and therefore uneconomical use of foreign terms in almost every page of the book. We only hope that the blame is not imputable to our own countryman.

With much more alacrity do we turn to the favourable side, and acknowledge the pleasure which the symphonies and accompaniments have afforded us; with the above exceptions, and one or two more, they show a happy invention and a correct taste. Of the symphonies, those to the first, third, and fourth airs possess considerable ingenuity. That to the third we insert.

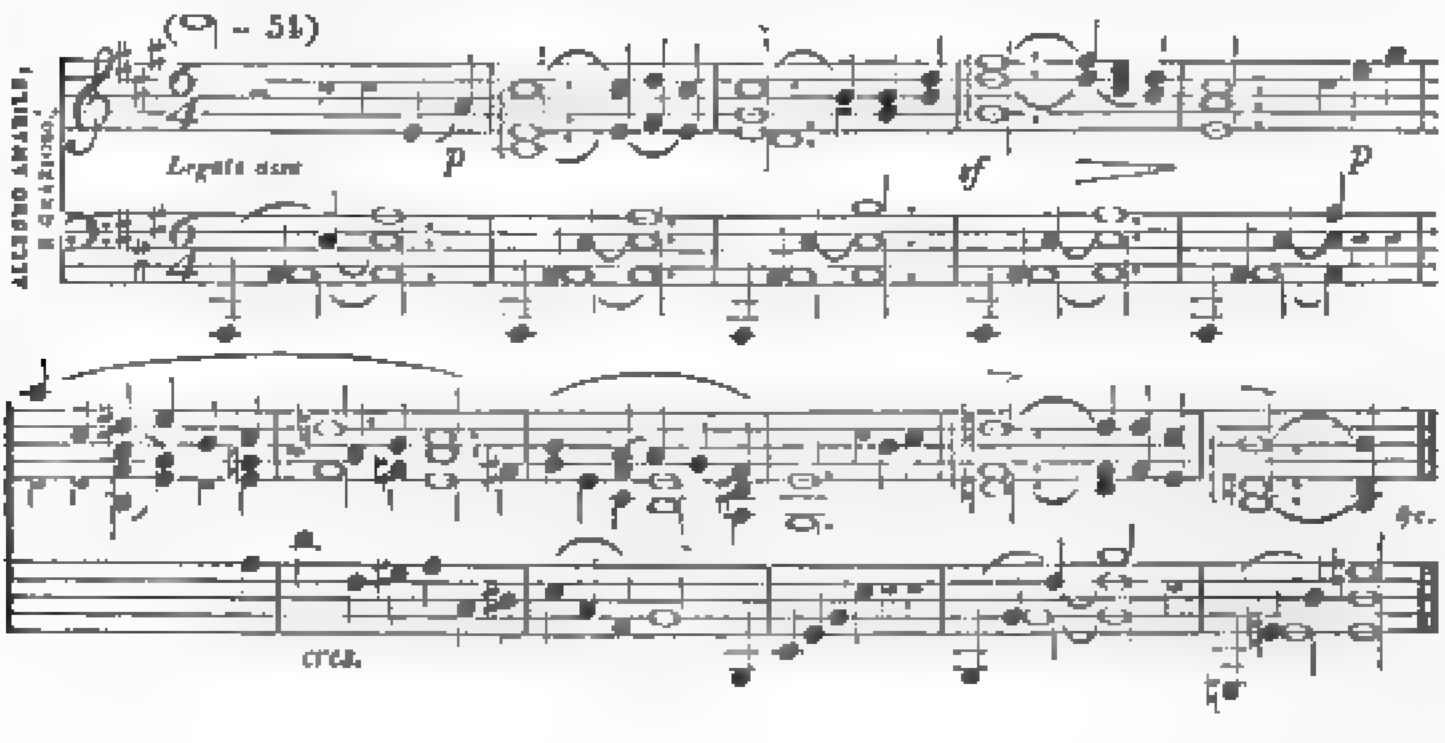


The words of these it is to be presumed are imitated from the German, though the title-page certainly does not lead to any such conclusion. There is some spirit in them; but "Golden moonlight" is a new, if not a very correct, image; and when the author wrote of Chloe slumber *keeping her* vigils, he himself must have been not merely nodding, but in a most profound sleep.

GRAND SONATA *for the* PIANO-FORTE *and* FLUTE, *composed by* J. N. HUMMEL. Op. 104. (Boosey and Co., 28, *Holles Street.*)

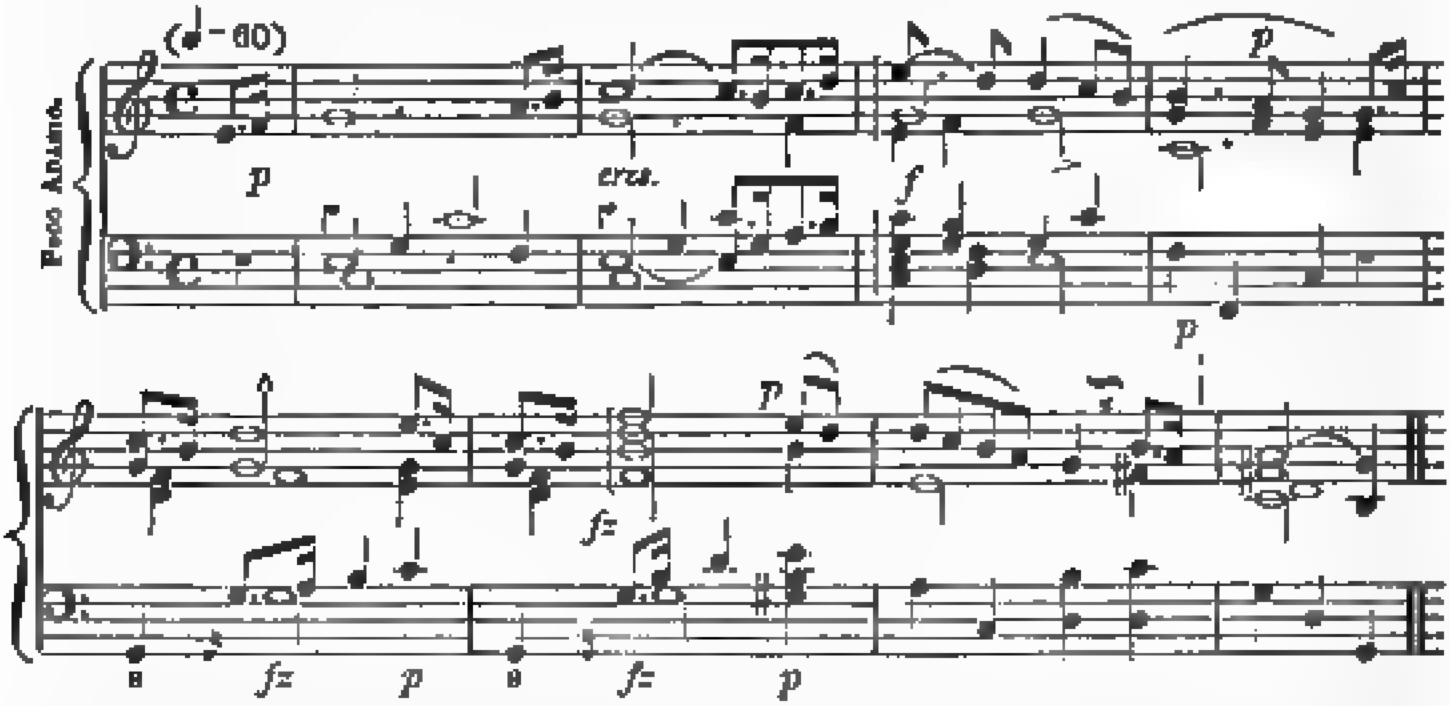
As M. Hummel advances in life, his genius acquires strength. Tracing his progress from about his fortieth year, previously to which period, though he was well known, yet he could hardly be said to have possessed any great reputation as a composer, we find his studied productions gradually improving in those qualities which gain the suffrages of real judges of the art, and lay the foundation of a solid fame. But it is only recently, that is, within the last two or three years, that his best works for the piano-forte have assumed a character which entitles them to be placed nearly on a level with those of Mozart and Beethoven. They now manifest a boldness in conception, a taste in execution, and a richness of harmony, which lead us not only to hope, but to expect, that their author may, like his illustrious countryman, Haydn,—whose finest compositions were began after he had arrived at the rank of a sexagenarian—be only approaching his zenith as he gets nearer his grand climacteric.

Not long since we had to notice a sonata by M. Hummel, which we praised with the warmth it deserved. This now before us is entitled to still higher consideration; it is replete with those beauties that the true connoisseur perceives at once, and feels more powerfully after frequent hearing. It cannot be listened to without delight by such as have a cultivated ear for music, nor can it be practised without improving the taste and strengthening the judgment of the performer. This masterly composition is in three movements; the first a very moderate allegro of ten pages, in A major; the second a romance of three pages, in C major; and the third a rondo of eight pages, in A minor. It is therefore, in point of fact, long, but the time is so beguiled by its many charms, that its apparent does not equal half its real duration. A few bars of the commencement of the first movement will give a better idea of the style than words can convey.



This motive is pursued through a series of rich modulations, continually changing its shape, yet discernable in every form, and managed with no less taste than science.

The Romanza is a sweet melody, floating on a stream of delicious harmony, till towards the end, when certain bustling semiquavers, which put both hands on the stretch and call them into great activity, disturb the serenity promised at the beginning, and cause a transient disappointment. The opening of this is worth the space it occupies, much as we are confined for room.



The Rondo, in an entirely different style, is not inferior to either of its precursors. The principal subject, and a subordinate one, are kept up with a spirit that never for a single bar abates, shewing itself in imitations and inversions that bring back the good old school of counterpoint, attired in the graceful modern fashion.

This Sonata is only intended for very experienced performers, such as can give the true effect to music full of feeling, who have a hand that embraces many and distant notes, and who are accustomed to sudden, abstruse modulations. To these it will prove one of those rare treasures that increase in value by use,—that can never become obsolete, but be as fresh, or at least possessed of as many charms, a century hence, as the classical compositions of the most celebrated ancient masters are at the present hour.

The Flute accompaniment is very far from difficult, and not being strictly *obbligato*, except in a few bars, may be omitted without being much missed. Though, certainly, it improves the effect of the composition, and should be added whenever possible.

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1. "I'm thine," *(air from Cramer's Select Melodies)* with Introduction *and* Variations *for the* Piano-Forte, composed by D. Schlesinger. Op. 6. (Cramer, Addison, and Beale, 201, *Regent Street.*)
2. A Brilliant Polonaise *for Do. composed by* Charles Schunke. (Boosey and Co.)

Mr. Schlesinger is beginning to shew symptoms of being influenced by our advice; he is *growing* a little more reasonable in his passages, and exacts rather less from the performer, though he still calls for greater efforts than his compositions will yet tempt the many to make. His present publication is Rousseau's simple and lovely air, *Je l'ai planté* *, with four variations and a finale. Why the real author of the melody has not been named in the title-page, we cannot say. It is a manifest act of injustice to profit by his composition, and then indirectly ascribe it to another. He cannot be allowed to plead in excuse that Mr. Cramer has added some half-dozen bars to the original, (which he did merely to have an opportunity of repeating the air), the property did not thereby change hands, and ought to have been held sacred. The fourth variation, in the minor, seems to indicate that Mr. S.'s talent lies rather more in the expressive than the brilliant style. This is by far the best part of the eleven pages; though some portion of the introduction also is pleasing, the last bars particularly.

In the Polonaise of M. Schunke, there is much technical skill, but little musical effect. It is written with great boldness, and there is an abundance of *dash* throughout the whole; but what can the performer extract from it?—*notes, et rien que les notes*, as a French wit once said in criticizing similar music. It is evident, nevertheless, that this gentleman possesses talent, but that it has not yet taken a right direction: we exhort him, therefore, for his own sake, to address himself a little more to the heart, and no longer to seek to astonish. Or, if he cannot altogether conquer the passion for surprising, let him be advised to limit the indulgence of it to a page, or, at the utmost two, and not to gratify himself at the rate of eighteen at a single sitting.

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1. Introduction and Rondo *for the* Piano-Forte, *in which is introduced a second* Swiss Air, *as sung by* Made. Stockhausen, by T. Latour. (F. T. Latour, 50, *New Bond Street.*)
2. Hurrah! for the Bonnets of Blue, an Air *sung by* Made. Vestris, *arranged for the* Piano-Forte, *with an* Introduction, Variations, *&c.* by P. Knapton. (Willis and Co. 55, *St. James's Street.*)

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* Published in the Sixth Number of the Harmonicon.

3. Divertimento, *in which are introduced, "Fly not yet," "The [illegible] song," and "Le Petit Tambour," composed in an easy style by* [illegible]. (*Bedford Repository, Soho Square.*)

The Rondo, No. 1 is a companion to that by the same composer, reviewed in our last, which it in point of ease and form it resembles, differing in other respects. The air in D, is exceedingly simple, and the variations equally devoid of labour. The last two pages, however, are brilliant to the ear, though the passages are so contrived as to be free from all difficulty, a circumstance devoutly wished by a numerous set of performers.

Mr Knapton's air, &c. are likewise calculated to conciliate the multitude without running any risk of offending a better class of amateurs. It certainly is not an easy task to write easy music, [illegible] with none or a little modulation, passages that lie well for the hand, a few of them rather showy, and the whole free from errors in harmony and vulgarity in style. But Mr Knapton generally accomplishes all these objects in most of his publications that have come under our inspection, though he never aims at any thing beyond; and doubtless he is right, for he most prudently knows the measure of his own ability.

The airs, No. 3. form nearly the whole of the eight pages, with but little added to them, and if the publication has nothing in it to applaud, it contains nothing to condemn, except the price,—three shillings for a republication of what every body possesses, without the apology of a single original note.

ORGAN.

A Voluntary *for the* Organ, *composed by* [illegible] E. [illegible], *Organist of St. Botolph, Bishopsgate.* (*Clementi and Co. 26, Cheapside.*)

This is an unpretending composition, but there is much in it to approve, a gracefulness of melody, and, what is singularly important in organ-music, very correct harmony, though without any attempt to be learned, or any effort to appear abstruse. It comprises two movements; the first, a smooth andante larghetto, in which the great and choir organ, and the swell are employed; the second an easy fugue in three parts. There is in many parts of this a want of that fulness for which the instrument is so well adapted: we therefore recommend the performer of it to add octaves in the bass, and to fill up the chords in the right hand, wherever convenient. As a female composer, the author of this is doubly entitled to our praise; and organ-music being but rarely published, the present few pages may be a useful relief to those whose pleasures or duty incline them to the practice of church harmony.

"The red-cross Knight," *composed by* Dr. Callcott, *arranged for Two Performers on the Piano-Forte, by* W. Hutchins Callcott. (*J. M. Calkin, 60, Great Marlborough Street.*)

Dr. Callcott's characteristic, admirable glee,—one of those works of real genius which obtained for him so much celebrity, makes a duet that will be highly gratifying to such as know it in its entire form, by recalling the pleasure afforded them by the original. For this we take to be the charm of the pleasure derived from such adaptations: though we grant that the harmony per se goes for something, and that the air, even when detached from the words, is not absolutely mute. But both the melody and the harmony of concerted vocal pieces, are, if the words be well set, very dependent on them, and lose half their effect when separated.

This is well arranged for the instrument, and deserves notice. Indeed the modest price set on the publication, ought to recommend it: ten closely-engraved pages of valuable notes for two shillings, at a moment when so much of what is little better than sheer rubbish is often marked half as much again, is exemplary moderation. Let the public then encourage it; the masters, taking them generally, certainly will not.

1. Nine New Waltzes *for the* Piano-Forte, *composed by* C. Della Torre. (*Paine and Hopkins, 69, Cornhill.*)
2. Quadrilles *from* [illegible] *arranged for the same with a* Flute Accompaniment *by* W. [illegible]. (*Mori and Lavenu, 28, New Bond Street.*)
3. The Hampton Court Quadrilles, *from* Winter's *Opferfest, arranged for the same with* Flute Accompaniment *by the same.* (*Monro and May, 11, Holborn Bars.*)
4. [illegible] Quadrilles, *by* C. [illegible]. (*Repository, 17, Soho Square.*)

M. Della Torre's waltzes are all scrupulously correct; two or three of them are much indebted to Rossini for their general effect, and the whole evince a good taste; but they want that which is the grand desideratum in most things that come under our inspection, originality: the author has certainly laboured hard to extricate himself from the phrases and cadences which are constantly dinned in his ear; but in vain, habit has been too much for him. He is not in a singular situation; let him however persevere: it seems to us that there is in him the germ of something much better, which time and industry will bring forth.

The author of the Quadrilles, No. 2, had a very dull opera to select from, therefore we do not wonder that he has drawn so much insipidity from such a source.

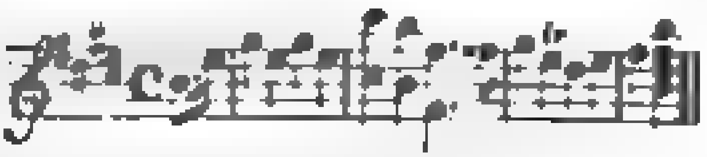
He has not improved on the last mentioned in his Hampton Court set. It is difficult to say which of these two publications is the most heavy and the least interesting.

No. 4, are certainly more lively than the foregoing; but we can say nothing further in their praise.

DUET, HARP AND PIANO-FORTE.

Grand Duet Concertante *by* Charles [illegible]. (*Boosey and Co.*)

The composer might as well have told us in his title page that this consists merely of the old Scotch air, "March! March!" which Braham has rendered so popular, and a well-known subject (we forget the first words) from *La Cenerentola*, beginning thus:



to which he has added some variations. These movements are preceded by an introduction in the same style as the Polonaise spoken of above, and possessing exactly the same defects. The two airs set out as if something rational were intended, but the search for passages that few will take the trouble to play, and a still less number will, unless constrained, listen to, even where the composer, when off he runs, curvetting, prancing and galloping, like an unbroken colt, and much to the same purpose. The harp part is less violent in its action, and may be undertaken without previously ensuring the ruin of the fingers.

HARP AND VIOLIN.

A Brilliant Duet *composed on airs in Mosè in Egitto, including several new airs lately added by* Rossini, *by* T. La Barre, and C. De Beriot. (Boosey and Co.)

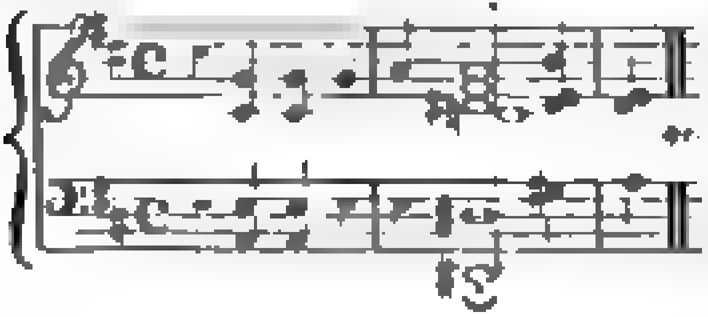
It is hardly necessary to remind our readers that MM. La Barre and De Beriot, are the celebrated performers on the harp and violin: the first not to be equalled, the second not to be surpassed, by any living artist. As they are very much in the habit of performing together, they commonly unite their talents in composing or adapting their music. This is one of the most successful of their joint efforts. It begins with the opening chorus of *Mosè*, which is so admirably arranged for both harp and violin, that much of the general effect is preserved, without calling upon either instrument for any unusual exertion of its power. Then follows an air, written by Rossini when he introduced *Mosè* as a French opera at the *Académie Royale de Musique*. This is not [illegible], but full of [illegible]. The beautiful duettino, "[illegible]," then follows as a slow movement, and the greater part of the very animated duet, "Parlar, spiegar non posso," worked up with great spirit, concludes the piece.

Two superior performers are required to give effect to this composition. The harp part has some passages that demand a rapid and powerful finger; while that for the violin has many double stops and notes in the highest shifts, which, to ordinary players, will prove difficulties not to be surmounted.

VOCAL.

1. Song, The Spider and the Fly, *words by* William [illegible], Esq. *composed by* C. Della Torre. (Goulding and Co.)
2. Song, "Come laugh with me," *the poetry by* Rosamond [illegible], *the subject selected, composed and arranged by* W. Kirby. (Cramer and Co.)
3. The Bee and the Butterfly, *written by* R. [illegible], Esq. *composed by* G. W. Reeve. (19, *Soho Square*.)

No. 1 appears to us to be a melody not set to the words but with words adapted, or attempted to be adapted, to the melody. As however M. Della Torre is, we conclude, a stranger to our language, his erroneous accenting may be thus accounted for. But this is no excuse for such harmony as the following:—



The air is good, and most of the accompaniments not only above mediocrity, but really clever. How then account for such errors?

If it were worth while to inquire into the history of such a thing as No. 2, we would make out by some means how much Mr. Kirby has selected, and how much composed. This practice of "selecting and composing," which opens a door to all sorts of dishonesty, wants exposing, and we intend to do it, in a very notable instance, in our next number. We have seldom met with any thing so contemptible as the words of this song; and the manner in which they are set, is worthy of the poetry.

Our vocal pieces this month do not draw on us for much panegyric. No. 3 is as common as the London cries; and longs and shorts are jumbled together in it with as little regard to prosody as a compositor feels when setting up his types.

Latour's Instructions for the Piano-Forte, Spohr's Exercises for the violin, and [illegible] Instructions for the same, are, our printer informs us, of necessity deferred till next month.

Foreign Musical Report.

VIENNA.

Kärnthnerthor Theatre.—The *Faust* of Spohr, which had been some time promised, has been produced here with a splendour and effect every way worthy of the subject. It would be needless to enter into a detail of the merits of a composition which has now become a standard work of the German stage; suffice it to say, that it displays great originality throughout, and abounds with many situations of interest, to which full justice is rendered in the truth and colouring of the music. The only fault we would point out, is too constant an effort to produce harmonic effects, by which the melodies not unfrequently suffer, and the ear is fatigued.

The only novelty in our Italian company has been the *début* of Madame [illegible], as Rosina in *Il Barbiere di Seviglia*; but she was found to be but a poor substitute for Madame Lalande, whose place is not likely to be supplied again this season. Neither a purity of voice, expression, nor manner does her personal [illegible] possess the requisites to entitle her to the honours of *prima donna assoluta*. Signor [illegible] obtained great applause in the part of Basilio. Being accustomed to hear this character given by a "Buffo parlante," [illegible], we were the more delighted with the admirable manner in which he gave the highly wrought air *La calunnia*.

Theater an der Wien.—The only attempt at novelty here has been *Der [illegible] und der [illegible]*, a comic operetta in one act, the music by Kapellmeister Gläser. The story is humorous, and several of the airs and instrumental parts not without merit.

Josephstadt Theatre.—A new melodrama, in two acts, has been produced here, entitled *[illegible], oder der [illegible]*, the music by Music-director Ferd. Fränzl, of Munich. Several of the choruses, and some of the dances, were of an original and pleasing character, and the whole obtained considerable applause.

BERLIN.

There has appeared here, dedicated to the memory of Carl Maria von Weber, a *Stabat Mater*, in Latin and German, for two soprano voices and an alto, with chorus, by Professor C. F. Rungenhagen. It was performed by the members of [illegible] Musical Society, and received with unanimous applause by a numerous company of amateurs and cognoscenti. Many of the melodies are in the highest degree touching, and the whole

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

The Drama.

King's Theatre.

The affairs of this theatre are in Chancery, in a state of [illegible]. In consequence of the [illegible] of Mr. [illegible], the bankruptcy of Messrs. Chambers, [illegible] [illegible] connected with the management of such a concern [illegible] [illegible] by [illegible] in the Gazette. There is [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] unknown.

The [illegible] have [illegible] or have pretended to [illegible] to let the house. Mr. [illegible], whose management has been so often [illegible], offered to take it for three years, at a rent of eight thousand pounds for the first and ten thousand for each of the succeeding years. [illegible] the Lord Chamberlain [illegible] [illegible] [illegible] [illegible]. At this moment [illegible] and the [illegible] [illegible] the true French [illegible] [illegible] [illegible] [illegible] at the expense of whatever [illegible] the really [illegible] to Opera.

Drury Lane Theatre.

Love in a Village has been got up at this house. *Rosetta*, Miss Paton; *Young Meadows*, Miss Love; and *Hawthorn*, Mr. Braham. Miss Paton sang [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. Miss Love [illegible] [illegible] [illegible] of [illegible] [illegible] the [illegible] and [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] all the [illegible] [illegible] [illegible]. Some parts of this opera she [illegible] with considerable [illegible], [illegible] the [illegible] [illegible], and in performing them [illegible], as she often does in other things, the want of a finished musical education. Mr. Braham's *Hawthorn*, whether considered [illegible] or [illegible], is [illegible]. It has been [illegible] that he seems to delight in the character. We have no doubt he does, and he also [illegible] everybody delighted with [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] manner. [illegible] [illegible] a new character [illegible] [illegible] [illegible] [illegible] [illegible] [illegible].

The [illegible] of [illegible], [illegible] [illegible] [illegible] altered and [illegible] [illegible] [illegible], will have been performed ere this reaches the hands of our readers. Mrs. Glossop (more fashionably called in the bills, Madame Feron) is to appear upon the English stage in the principal character.

Covent Garden Theatre.

An Opera under the title of *The Seraglio* was performed at this theatre for the first time, on Saturday, November 24th.

Dramatis Personæ.

[illegible]	Mr. [illegible]
[illegible]	Mr. [illegible]
[illegible]	Mr. [illegible]
[illegible]	Mr. [illegible]
[illegible]	Mr. [illegible]
[illegible]	Mr. [illegible]
[illegible]	Miss [illegible]
[illegible]	Mr. [illegible]
[illegible]	Mr. [illegible]
[illegible]	Mr. [illegible]
[illegible]	Mr. [illegible]
[illegible]	Miss [illegible]
[illegible]	Miss [illegible]
[illegible]	Mrs. [illegible]
[illegible]	Miss [illegible]

The [illegible] place.

The ground work of this is the *Entführung* [illegible] [illegible] [illegible] *The [illegible] of* [illegible] [illegible] [illegible] [illegible] of Mozart, one of his early operas, and which had never before been produced on our stage [illegible] [illegible]. The [illegible] part [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. This is ascribed to Mr. [illegible]. The music is adapted and composed by Mr. [illegible] [illegible], [illegible] the [illegible] of the [illegible] [illegible] [illegible], and [illegible] band of wind-instruments, in which office he has [illegible] [illegible] of the highest order both by arranging music for such an [illegible] and in directing the performances of it so as to produce effects unsurpassed by any other military band.

Mr. [illegible] has retained much of the original music, and added a considerable quantity of his own. The whole of the overture is given [illegible] and [illegible] [illegible] by a slow movement from the *Zauberflöte*, and the beautiful [illegible] printed in our present number both arranged by [illegible]. He has written an introductory chorus,

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

Obituary

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

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